See Pages 3-7 For Program Construction Methods!

"7-5-11"

Publix Opinion

The Official Voice of Publix

Vol. III — Publix Theatres Corporation, Paramount Building, New York, Week of June 27th, 1930 — No. 42

"7-5-11"

"7-5-11" GIANT-PROFIT ZEAL STIRS 1600 MANAGERS TO QUICK ACTION

PRACTICAL IDEA-AIDS SOLVE PROGRAM PLOTTING PROBLEMS

Following criticism by Mr. Katz on the weakness in program-construction throughout the circuit, as revealed to him during his recent tour, the mass brain-power of Publix is now concentrated upon this serious box-office menace.

Utilizing its facilities as an idea exchange and a quick liaison medium Publix Opinion has requested all division directors, division and district managers and Home-Office experts to submit constructive suggestions as well as a survey of how the short subject problem is being handled in their particular territories. Some of these reports and suggestions are published herewith.

In order to supply an immediate remedy to the evil, Mr. Katz recently appointed Burt Kelly, Associate Director of Film Buying and Booking, as head of a new home office service department which will cope with the situation. Although Mr. Kelly has not as yet been formally relieved of all his many other duties in the Booking Department, yet he has devoted a considerable amount of thought and effort to the program-planning question. Ideal program plots, suggested by him, on the Byrd film were reproduced in last week's issue. Additional information from him on the subject will be carried in forthcoming issues.

"The matter of program-plotting, like any other phase of the theatre business," declared Mr. Kelly, "resolves itself down to a matter of common sense plus showmanship. The final aim of the theatre manager is to put on the most attractive show that his facilities and the product at his disposal will permit. The thing he has to do, therefore, is to

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DON'T USE BYRD FAMILY PHOTOS

In exploiting the Byrd picture, under no circumstance is the private family life of Admiral Byrd to be included, according to orders issued today. The picture does not require such method, nor is the use of photos of Admiral Byrd's family group justified. You are requested to pay particular attention to this.

PUBLIC TO BE MADE STYLE CONSCIOUS

Making audiences style conscious is one of the chief aims of the new style-films to be shown in Publix theatrés, according to W. Johnson, president of the Theatre Service Corporation.

"The power of suggestion is the means that will be employed to attain this end," said Mr. Johnson. "By deviating from the usual procedure of having famous movie actresses pose in fashion films, the attention of the audience is concentrated upon the clothes worn by the professional, trained models and not upon the actresses. No actress can stand perfectly still in a graceful manner for any length of time, subordinating her personality to the costume which she is displaying, as is essential in a style film. This is a feat which can only be acquired by the long training which a professional model undergoes."

The process of imbuing the audience with style consciousness, like every other activity of the T. S. C., was undertaken only after a careful and exhaustive survey was made by Mr. Johnson of all facts, conditions and tendencies that had any bearing on the subject. With this knowledge as a solid building basis, the various style films released by the company will follow a definite psychological plan effecting, step by step, the desired style consciousness in the audiences of the country.

Enthusiastic reports from the New York Paramount and the Chicago Theatre on the audience

(Continued on Page Two)

Do To-Day!

Is your copy for the 7-5-11 "INAUGURAL SHOW" in the hands of your poster artists? It ought to be, today!

Today your "fronts" and special banners should be well beyond the planning stage.

Your news stories and publicity material should be at newspaper offices.

Today, your staff ought to be out selling special "tieup" display ads for the newspapers of July 5 and 6. Co-op-heralds and rotos ought to be sold this week, for that giant-profit push of July 5.

Today is the day you ought to be arranging for any big-draw local talent that you can get—or any special added attractions, like a glee club, or a radio star.

WAVE OF ACTIVITY SWEEPS CIRCUIT AS "7-5-11" NEARS

7-5-11——7-5-11——7-5-11.

Like the rhythmic tempo of a spirited military march tune that heartens the courage and footsteps of determined men advancing into battle, those magical, cabalistic figures, 7-5-11, are today constantly pounding their purpose into the public consciousness of 400 cities in the United States.

With a week of concentrated study and planning behind them, Publix showmen in every town have passed the word to Mr. Katz, thru their chiefs, that they would more than fulfill the request he made last week in Publix Opinion.

7-5-11—the fifth to eleventh days of the seventh month—is the symbol of a giant-profit week in every Publix theatre. Consummation of its purpose is an utter necessity for several reasons. Also, it is a brilliant possibility for numerous other reasons.

It is needed to win back some of the lost profits that fell by the wayside during the economic depression of last spring and the early summer. It is needed furthermore to launch the national wave of optomism the nation requires to quickly lift the gloom that followed in the wake of the departing depression.

To make that profit, two elementary principles are involved and required to work over time. First, the immediate CUTTING TO THE QUICK of every possible item of expense that can possibly be reduced with safety. Then the immediate double-time advance pressure on ticket sales for that week, must synchronize with expense-cutting, so that the week of 7-5-11 will show up as big as possible.

The reason best suited to present to the public, of course, is that 7-5-11 is the official inaugural week of the NEW season of theatre going, and the inaugural-show is huge and sensational to mark its debut.

"Say to everyone on the Publix roster for me that because the time is short, there will be a short cut in correspondence necessary to achieve the result we want for the week of July 5-11," Mr. Katz said today to Publix Opinion.

"I therefore hereby notify everyone, from department heads on down the line, that

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NEWMAN REJOINS PUBLIX ON COAST

Frank Newman, pioneer Publix partner in Kansas City and on the Coast, whose name is borne by Publix' ace house in Kansas City, has re-joined the organization as District Manager in charge of Los Angeles and San Francisco. He replaces Charles Kurtzman.

PICTURE PUBLICISTS ADOPT CODE OF ADVERTISING ETHICS

Complete confidence that the newspapers of the country will cooperate with the leading motion picture advertisers in discouraging untruthful, misleading, or suggestive advertising was voiced in a statement issued Monday, announcing the adoption of a code of advertising ethics by the Advertising and Publicity Directors of the leading motion picture producers and distributors.

The code, which sets up definite standards of truth in advertising for the guidance of advertising and publicity directors, house managers and others in the motion picture industry, was signed by the advertising representatives of companies whose total expenditure for advertising space aggregates millions of dollars annually.

The companies represented in the signatures to this code include:

Glendon Allvine, Fox Film Corporation
J. R. Bray, Bray Productions, Inc.
Hyatt Daab, Radio Pictures
Oscar Doob, Loew's Theatres
Howard Dietz, Metro-Goldwyn-Mayer; Hal Roach Studios, Inc.
S. Charles Einfeld, First National Pictures, Inc.

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MORE BIG ONES FOR 7-5-11, SAYS SAAL

Additional big features are available for the high-pressure Showman's Week of July 5-11, according to William Saal, General Director of Buying and Booking.

Mr. Saal furthermore declares that these pictures are already "set in" at every theatre, and surrounding "front show" programs already planned and set up. If there is any hitch, in any Publix theatre, the District Booker is warned by Mr. Saal to wire imme-

(Continued on page Two)

"7-5-11"

It's your symbol of a week of great showmanship and unusually BIG profits in every PUBLIX THEATRE!!

"7-5-11"

MR. CHATKIN URGES PROMPT REPORTS AS CONTEST ENDS

"As the Second Quarter comes to an end coincident with the publication of this issue of Publix Opinion, I wish to take this occasion," says David J. Chatkin, "to warn all managers and district managers of the importance of promptly completing all reports which will in any manner bear on the records of their theatres, or their districts, and thus affect their standings when final percentages are figured. Every manager and district manager should immediately check and double check every detail bearing on the following three items:

"1. Managerial changes. Make certain that reports have been forwarded to the proper departments and that these reports are not only complete, but are correct in every detail. I wish to lay stress on the fact that reports frequently do not give exact dates on which transfers or new appointments have become effective. It is most important that the home office Statistical Department have without delay complete, accurate information bearing on every change in theatre management.

"2. District changes. This applies to changes in district management, to changes affecting the listing of towns within the district; and to changes affecting the district alignment in the division. All of these must be reported in full and with dates applying.

"3. In the matter of adjustment—with particular emphasis on accrued indebtedness, unpaid bills or any other matter which may necessitate an adjustment on the theatre for the period embraced in the Second Quarter.

"It should be remembered that we have repeatedly warned that the withholding of bills will not be tolerated and that unpaid bills will disqualify the theatres to which they apply.

"As fast as the final records and figures are received from the field, the Statistical Department will start on the huge task of figuring percentages and of working out standings in the various districts and divisions. It should be borne in mind that this really is a tremendous job which will take weeks to accomplish and will entail a burden of checking, comparing, correcting and collating which cannot be hurried. When this great mass of detail work is completed, we will be able to formulate the final accurate percentages of all theatres participating in the Second Quarter Prize Contest, and will announce the results. But this cannot be accomplished without the lapse of several weeks time."

BIG FILMS HELP "7-5-11" SAYS SAAL

(*Continued from page One*)

diately to the home office, so that the matter can be adjusted at once.

Among the additional pictures, for the big "Inaugural-Show" week, are M-G-M's "The Big House"—which had a pre-release engagement in Detroit and produced profits that were phenomenal.

The Byrd picture, which opened in the deadly, moist heat of Broadway's worst and most depressing week, was highly satisfactory, and furthermore, showed the one element that pleases a manager most. It showed a "quick building and climbing" characteristic in its fourth day that was most astonishing.

O'DONNELL NEW DIRECTOR IN SOUTH

Announcement was made last Monday by Mr. David J. Chatkin of the appointment of R. J. O'Donnell, formerly Division Manager of the Publix-Saenger Division, to the post of Division Director, succeeding George C. Walsh. New assignment of the latter will be forthcoming shortly from Mr. Chatkin. O'Donnell's appointment became effective immediately.

District Manager Maurice F. Barr, formerly in charge of operations in New Orleans, Baton Rouge and Alexandria, has been appointed Division Manager to succeed O'Donnell. H. W. McCoy replaces Barr as District Manager.

Offices formerly occupied by O'Donnell at 1401 Tulane Ave., New Orleans, will be taken over by Barr. O'Donnell will make his headquarters henceforth in New York City, at the home office.

Must!

Managers complying with the recent order to use the new white inter-office communication forms 1 and 1A for correspondence with the home office and within the organization, rather than letter-heads, and to use old inter-office forms for that purpose until the supply on hand is exhausted, MUST in all instances conclude each communication with their names, both signed and typewritten, and their theatre and city, both typewritten.

Neglect to do this will occasion delay in securing home office services, since action on requests must be postponed until the manager's signature is deciphered, and personnel records searched for his theatre and city.

D. J. CHATKIN

Districts Realigned In Illinois Division

Illinois districts of Thomas P. Ronan and Clyde L. Winans have been realigned, with Kankakee transferred from Ronan's district to Winans', and La Salle and Spring Valley from Winans' to Ronan's.

Ronan now supervises Peoria, Decatur, LaSalle, Bloomington, Danville, Streator and Spring Valley. Chicago Heights, Harvey, Blue Island and Kankakee are under Winans' jurisdiction.

8TH MANAGERS' SESSION ENDS, MEN LEAVE

Eighth Session of the Publix Managers' Training School comes to an end on Saturday, June 28th, when 35 graduates, largest class ever assembled for instruction in the managerial school, will leave for their assignments.

Men graduating, together with the posts to which they have been assigned, as announced by John F. Barry, Director of Personnel, are as follows:

Martin Anderson, Majestic Theatre, Perth Amboy, N. J.; Howard P. Breeze, Victory Theatre, Holyoke, Mass.; John Choeppel; Missouri Theatre, St. Louis; Burr Cline, State Theatre, Mankato, Minn.; Philip D. DePetro, Capitol Theatre, Allston, Mass.; B. S. Dobrans, Washington St. Olympia, Boston; J. Francis Foley, Capitol, Worcester, Mass.; Philip Fourmet, Colorado, Pueblo, Colo.; Maxwell C. Fox; St. George, Framingham, Mass.; E. B. Hands, Jr., District Publicity Director, Mr. R. J. O'Donnell's division; George L. Hensler, State, Lexington, Ky.; Alfred Herskovitz, Allyn, Hartford, Conn.; Jack Hodges, Carlton Theatre, Red Bank, N. J.; Harry A. Holdsberg, Casino, Marshalltown, Ia.

Sterling Jermstad, Mitchell, S. D.; Harold Jones, Publix-Great States Division; Arthur Keenan, Paramount, Lynn, Mass.; Russell Lamb, Publix-Great States Division; Garland De Lohr, Imperial, Columbia, S. C.; Donald McKay, Paramount, Grand Forks, N. D.; Chet McLean, Stadium, Woonsocket, R. I.; Irvin A. Moffett, Garden, Greenfield, Mass.; Melvin Morrison, Paramount, Newport, R. I.

A. Norman, Southwestern Division; Louis Nye, Paramount, New York City; J. Renfro, Capitol, Monroe, La.; Cecil B. Rosson, Publix Saenger Theatres, Greensboro, N. C.; Elwood L. Rubin, Broadway, Springfield, Mass.; W. R. Sauvage, Great States Division, Chicago, Ill.; A. B. Segal, Publix-Balaban & Katz, Chicago, Ill.; L. G. Shedd, Alamo, Vicksburg, Miss.; B. G. Stolp, Southwestern Division, Dallas, Tex.; William Voeller, Maintenance Department, Home Office; H. C. Winham, Rapides, Alexandria, La.; W. O. Youngren, Publix-Balaban & Katz, Chicago, Ill.

Next session of the Managers' Training School, with largest class ever assembled for training, will begin on Monday, July 14th.

ACTIVITY HITS BOILING POINT FOR "7-5-11"

(*Continued from page One*)

whatever is printed in Publix Opinion on this subject, is official, and in all probability the sole source of information. Therefore, every word is to be read carefully, and taken at its face value.

"I want action, starting at once. Of course, hundreds of our theatres did not wait. When they read the news in last week's paper, they jumped into the problem, and had it organized for quick and effective execution, in a few days. That's the kind of action that gives me the biggest thrill I get out of my job. To the showmen who did not act so quickly, I say now—'Jump into it!'

"There is no more time to consider the problem. There is very little more than can be said, except to repeat what I said last week, and what was printed on the subject elsewhere in the paper. Mr. Serkowich carefully interviewed all necessary department heads to gather all needed information, and gave it to you in one big helping last week. No one can say that the news has not been completely spread.

"The rest of it is entirely up to you, and I want immediate and effective action."

PUBLIC TO BE MADE STYLE CONSCIOUS

(*Continued from page One*)

reactions to the first style films presented there during the week of June 20, indicate that the public was quick to appreciate the absorbing, entertainment value of this new program feature.

"The style film hit one of the entertainment peaks of the program," declared Manager Stephen Barutio of the New York Paramount. "The audience comment was splendid. Seldom have we had a subject on our screen which so absorbingly held the attention of our audience, both men and women. The women, of course, were enthralled by the clear-cut, interesting and artistic exposition of the costumes themselves, while the men got a great kick out of the attractiveness and grace of the models as well as the general excellence of the production. The style film is immensely superior to anything of a similar nature I have ever seen and I believe that it is as fine a bit of pure entertainment as has ever graced our program at the New York Paramount."

Final Warning !

You'll have to send them in
BEFORE JULY 15

If you have any changes, corrections, additions or suggestions for NEXT YEAR'S

PUBLIX OPINION
REMINDER CALENDAR

1. Should it be a wall or desk calendar?
2. Can you add some needed reminders?

MR. KATZ expects this new calendar to contain your creative thought! Don't disappoint him!

Address your letter to
CALENDAR DIVISION
PUBLIX OPINION

CIRCUIT PROGRAM-PLOTTING IDEAS!

CONSTRUCTION RANKS FIRST WITH B & K

(*Continued from Page One*)

spread out every unit of his program before him and figure out how he can put them together so that he will derive the utmost effect from each unit and from their combination as a whole.

"Of course, there are certain basic principles to be borne in mind, but they are so elemental and self-evident as to hardly require mentioning. For instance, if you were planning a dinner for your friends, and your piece de resistance or main dish were a porterhouse steak, you would hardly serve roast beef for dessert. Similarly, if you have a straight, dramatic feature, you would not think of spotting a short like "The Bishop's Candlesticks" immediately after it. It's just plain common sense—and showmanship.

"The most important part of the whole problem, as I see it, is the realization of its importance as the very backbone of our business. Once that importance is seriously and sincerely felt, then the proper amount of time and thought will be given to it. And if Publix showmen give enough time and thought to any problem, I don't care what it is, I am certain that it will be licked."

Suggestions and ideas on program plotting from various divisions and districts follow. GO OVER THEM CAREFULLY! If any of these suggestions can be made applicable to your theatre, USE THEM! If they give you a tip which you can develop and improve so that it will fit your operation, DO SO BY ALL MEANS! The problem, as Mr. Katz points out, is a serious one. Mr. Katz is also the authority for the statement that several minds are always better than one in the solving of any problem. So READ EVERY WORD of these suggestions with PAD AND PENCIL at hand, in order that any good ideas you find can instantly go to work in bettering your presentations.

Publix Balaban & Katz

By W. K. Hollander
Director Of Advertising and Publicity

Nothing in our operation is regarded as being more important than the construction of our programs. This is true of every type of theatre in our operation, whether it be the Chicago Theatre where we strive for the utmost in DeLuxe programs of stage shows, music and pictures, or whether it be an ordinary sound house devoted to three or more changes a week.

We have the consciousness that frequently a good picture can be ruined by a carelessly constructed program, while on the other hand a mediocre picture can be given entertainment help with suitable subjects surrounding it.

While comfort, attentiveness, ventilation, cooling and all other important details which come under the caption of "Service" are vital in theatre operation, if the merchandise offered the patron is served poorly, he or she leaves the theatre dissatisfied. Hence, the construction of programs is first in importance.

In preparing our shows, we are not governed by minutes but rather by what we put into these minutes in the way of entertainment. We strive for variety, a proper balance, and at the same time a well rounded ensemble. Wherever possible we inject a surprise element into our programs which may take the form of the presentation of a trailer or, in a sound house, a voice in an organ solo either from the console or the organ grill, a Brenkert effect or one of a dozen or more tricks devised by the theatre manager or his associates.

Must Have Variety

Sometimes a show of two hours and 10 minutes can be made burdensome and tediously long if it were to lack variety, while at other times a show running two hours and 45 minutes, well balanced with interesting subjects intelligently routined, will keep the patrons of the theatre interested and entertained throughout the performance, and then send him or her home, not only refreshed but amply repaid for the admission cost.

There is a wealth of entertainment in the motion picture world in short subjects from which selections can be made for every requirement of program construction—travel talks, comedies, flash acts, cartoon novelties—there are name acts of great interest and value. Frequently a poor picture can be made part of a program of size by the selection of an imposing array of short subjects to augment it.

The following are typical of our efforts rather than illustrations of what might be regarded as perfect programs.

Chicago Theatre

Orchestral Feature "The Concert"	**14**
Sound News	**9**
Sound Trailer	**3**
UNIT "SUNNY DAYS"—with Harry Rose	**37**
"DIVORCEE"	**81**
Cartoon	**5**
Silent Trailers	**2**
Total	**151**

It wil be noted that the first number of the program is an orchestral feature entitled "The Concert." This number was set in order to inject a classical touch to the program. It was made up of music by the modern masters and some of the lighter music of the old masters.

In the course of the number the curtains of the stage parted and disclosed a picture frame which came to life. The figures revealed, sang and played solos and in ensemble.

The sound trailer follows the Sound News as a separate unit, first, because it has entertainment value and second, in order to advertise the next week's attraction to the greatest number of people. This is the peak point of the show and very few patrons leave the theatre at this period.

"Sunny Days" was a fast unit with considerable comedy furnished, not only by Harry Rose but by the three gobs, rapid fire dancers. It is an excellent stage unit to precede a picture such as "The Divorcee."

The picture is modern and opens in a light vein, developing as it goes along heavier and dramatic to a gripping ending.

Our idea is that a picture of this type requires some subject to provide comedy relief to complete the program. This particular program had time only for a brief cartoon.

Following the cartoon came the silent trailers. These are institutional in part and concern themselves with routine subjects as well.

Uptown Theatre

What might be considered as a typical program in our DeLuxe theatres surrounding a comedy feature is as follows:

Orchestral Feature "Melody Parade"	**10**
Paramount Sound News	**9**
Sound Trailer	**3**
"Rivers of Romance"—Unit	**42**
"Caught Short"	**76**
"Golden Pagoda"	**11**
Silent Trailer	**2**
Total	**153**

The Orchestral Feature consists of a medley of popular and classic melodies with the popular numbers predominating. Song interpolation as well as a harp solo were part of this feature.

The construction of the balance of the program is very much like the one preceding except that following the feature picture, which is comedy in nature, we set a Tom Terris scenic, "Golden Pagoda," which not only has beauty but is dramatic in spots.

In setting this show we regarded this subject as just the thing to complete a diversified, and at the same time, well rounded program.

Roosevelt Theatre

The Roosevelt, devoted to long run pictures, presented the following program with Gary Cooper in "The Texan:"

Paramount Sound News	**9**
Trailers	**3**
"Hello Baby"	**18**
"The Texan"	**79**
"All Teed Up"	**20**
Total	**129**

"Hello Baby" was placed in No. 2 position because it is a flash act and is in technicolor—an excellent subject to precede a comedy drama of "The Texan" type.

"All Teed Up" was chosen, first, because it was slapstick in nature and a fast moving comedy. Secondly, because the golfing public was just about beginning to get interested in this pastime.

United Artist Theatre

Sound News	**9**
Trailers	**3**
"And How"—Ann Greenway	**7**
"Hell's Harbor"	**90**
"Knights Out"—Clark & McCullough	**21**
Total	**130**

During the run of "Hell's Harbor" at the United Artist, where long runs prevail, we were confronted with a melodramatic production where cast, though important, was not made up of stellar timber. Such a feature requires not only a strong comedy but one with outstanding names. Clark & McCullough in "Knights Out" was selected to offset this deficiency.

Preceding the feature we set a flash act in technicolor, which was light and novel and put the spectator in a receptive frame of mind for the heavy melodrama which followed.

DeLuxe Sound Houses

Our outlying sound houses come under two classifications, one where the DeLuxe type of entertainment prevails with organ solos and where frequently vocal soloists are part of the organ solos. In these theatres we may employ an occasional violinist for an effect in the organ solo, or a trumpet player. Brenkert effects play an important part in, and give color to, these programs. The DeLuxe type of operation is usually the theatre where one change a week prevails, sometimes two changes a week.

The second class of theatres under this classification are ordinary sound where three changes a week occur.

As an illustration of a DeLuxe sound program, we select at random one from the Tower Theatre and another from the Harding Theatre.

Tower Theatre

Sound News—Paramount & Graham McNamee	**15**
"Hello Baby"—Wheeler Oakman & Ann Pennington	**18**
Trailer	**5**
Organ solo	**8**
"Light of Western Stars"	**69**
"Blotto"—Laurel & Hardy	**28**
Total	**143**

The picture is western in nature and although the principals in the drama are very prominent, they have not attained stellar importance in these environs and we regarded it advisable to add important names to the program in general. Hence, we booked the Laurel & Hardy comedy entitled "Blotto" to follow the feature and for the flash act following the Sound News, a subject in which Wheeler Oakman, a noted screen actor, and a famous name of the stage, Ann Pennington, participated. With Graham McNamee announcing in the Sound News, we had what we might regard an all star program. Likewise we had a program that boasted variety, color, song, comedy and flash—altogether a well rounded ensemble of entertainment. In the organ solo we used the lobby act, giving a human element to the program.

Harding Theatre

Sound News	**12**
"Getting a Ticket"—Eddie Cantor	**10**
Trailer	**6**
Organ Solo	**8**
"Ladies of Leisure"	**100**
"Radio Riot"—Talkartoon	**6**
Total	**142**

"Ladies of Leisure," an exceedingly long feature with no names of any consequence, required not only a good name act but a comedy with a punch and novelty. We felt that Eddie Cantor provided all these elements, while, following the feature, "Radio Riot," a Talkartoon, furnished novelty, comedy and song. The feature being unusually heavy required considerable comedy relief. Hence, a comedy subject preceding it and a comedy cartoon following it.

Belmont Theatre

Under the DeLuxe type of sound operation, we cite another illustration, the Belmont Theatre, which, until quite recently, ran combination programs of vaudeville and pictures. The following is a typical program under our DeLuxe type of sound pictures operation. The Belmont has two changes a week.

Sound News	**9**
"Taking Ways" (Codee & Orth)	**9**
Organ Solo	**9**
"Contrary Mary" (Technicolor, singing and dancing flash act)	**9**
Talking trailer	**4**
"Lummox"	**90**
"All Steamed Up"—Clark & McCullough	**23**
Silent Trailers	**3**
Total	**156**

This program consists of more than the ordinary number of short subjects, the reason being that the patrons of the theatre have been partial to vaudeville and we strive to give them as many acts as we consistently can. The program, likewise, is constructed with a vaudeville idea in mind.

It will be noticed that subjects preceding the feature are so arranged that every other subject is accompanied or played entirely by the organ. Silent frames in the sound news, beginnings and ends, are played by the organ and all silent shots in combination news. Comedy act, (Codee & Orth) follows the news, then the organ solo and a singing and dancing flash act. Because "Lummox" is a heavy feature, we tried to get as much comedy into the program as possible to counterbalance the feature.

Maryland Theatre

(Ordinary Sound)

"Afraid To Go Home In The Dark"	**7**
Sound News	**18**
"Money, Money, Money"	**10**
Sound Trailer	**5**
"Redemption"—John Gilbert	**67**
"Blotto"—Laurel & Hardy	**28**
Silent Trailers	**3**
Total	**133**

Wherever it is possible in our ordinary sound houses to open program with a musical novelty, we do so. This is the purpose of "Afraid To Go Home In The Dark," a Talkartoon singing cartoon wherein the audience is invited to join in. Thus, the patron is put into a receptive mood for what follows. In this case the sound news is always acceptable, and then comes the novelty act.

The feature, John Gilbert in "Redemption," being heavy in drama and weak in box-office lure required both novelty and a name act, as well as a good comedy. Laurel & Hardy in "Blotto" furnished these requirements.

The novelty on the program came from the Talkartoon subject and from "Money, Money, Money."

Publix-Detroit Division

By Walter Immerman
Division Director

The most important detail in the actual operation of the motion picture theatre is the program, the entertainment which we are asking the public to buy. Before its presentation to the public, every program offered in our theatres is approved by four individuals or departments, each thoroughly experienced in actual theatre operation and in judging audience reaction. The Theatre Manager, the Booking Department, the Supervising Manager, and the District Manager actively participate in the construction or the final approval of every program.

Every Monday evening, beginning at 7:30 sharp, all short subjects which the various exchanges have received during the past week are screened for a committee consisting of Supervising Manager, the Theatre Managers, (excepting such individuals as are detained by urgent conditions in their theatre), all members of the Booking Department, and usually the District Manager. Descriptive notes are made on every subject screened and a discussion takes place at which time each subject is classified, first as to Merit, second, Classification, third, Suitability, for various types of programs.

Note is also made of such subjects as contain special value for holiday programs, details which may be of value for advertising and exploitation, details which may be of value to the Production Department, etc., etc. Such subjects as do not have a general appeal, but which are desirable for certain localities are so designated. Each Manager and Department, including Publicity Department, is furnished with a complete mimeograph copy of the screening report.

Arranging Programs

The actual arranging of each program is done by the Booking Department which has a thorough knowledge of the requirements of each individual theatre and the dislikes of each theatre's clientele. A cut-off list, showing all especially good subjects, is maintained, assuring us that every one of our (residential) houses will play every act or short subject of unusual merit. This task is considered second in importance only to the act of setting the feature pictures, and a definite period is set aside each week when the de-

(*Continued on Page Four*)

PROGRAM BASIS DETERMINED BY FEATURE

(*Continued from Page Three*)

partment is absolutely free of interruption.

The basis of every program is:

News Weekly
Organ Solo (if theatre has organ)
Feature
Comedy
Trailers

The length of the feature picture determines the number of minutes required to make up the balance of the program. The nature of the feature picture is carefully considered, and the type of short subject which will make up an entertaining program is decided upon.

Guide Posts

1. **Type of feature.**
2. **Number of minutes available for short subjects.**
3. **Contract commitment for short subjects.**
4. **Program change day.**
5. **Managers' requests.**

A feature such as "Shadow of the Law" requires that the balance of the program be bright and amusing, contrasting in costume and subject matter, with the feature as much as possible. Anything in the nature of a dramatic act, sportlight, travelogue, etc., is not shown with a picture of this type. With a Western picture, the same procedure is followed. With a picture such as "True to the Navy," we use subjects such as a Robert Bruce Scenic, or a sportlight, dramatic talking playlet, and a comedy of the type of Educational's "Western Knights." Each feature is considered in a like manner.

With exceptionally long features, the comedy is usually eliminated and a talkartoon, or a screen song is used instead. At no time are our programs constructed to please children exclusively, but in the neighborhood houses, in our Friday and Saturday programs, care is taken not to include any subjects which would cause unfavorable comment. Sportlights, and acts such as, Vitaphone's "His Operation," "Buddy Traps," and "Lobo," and Paramount's "Toys," and "The Piano Tuners," are favored. After programs have been tentatively arranged by the Booking Department, they are submitted to the District Manager, and the Theatre Manager, at a regular weekly meeting, and changes are made if advisable.

Show Routines

Show Routines are then made out for each theatre, copy going to each theatre Manager, Publicity Department, and heads of all other Departments. Typical samples of these Show Routines follow:

ALHAMBRA THEATRE

Sunday—Monday—Tuesday

Subjects	**Min.**
1. Pathe—Sound News No. 40	9
2. Para.—La Paloma (screen song)	6
3. Sound Trailers	5
4. M-G-M—DEVIL MAY CARE (Ramon Novarro)	97
5. Para.—His Honor The Mayor (Chas. Murray)	18
6. Silent Trailers	2
Total	137

Wednesday—Thursday

1. M-G-M—Sound News No. 265	9
2. Epic—Hunting Tigers No. 2	24
3. Vita.—Jazz Rehearsal (Act 3760)	10
4. Sound Trailers	5
5. M-G-M—ANNA CHRISTIE (Greta Garbo)	90
6. Para.—Fire Bugs (talkartoon)	8
7. Silent Trailers	2
Total	148

Friday—Saturday

1. Para.—Wanderlust (Bruce Scenic)	10
2. Para.—Sound News No. 83	9
3. Para.—Shade of the Old Apple Tree (screen song)	8
4. Sound Trailers	5
5. U. A.—BE YOURSELF (Fannie Brice)	66
6. M-G-M—The Hoosegow (Laurel & Hardy comedy)	20
7. Silent Trailers	2
Total	120

Sunday—Monday—Tuesday

1. Pathe—Big Top Champions (sportlight)	9
2. Pathe—News No. 44	9
3. Para.—The Rube (Jimmie Barry)	10
4. Sound Trailers	5
5. Para.—YOUNG EAGLES (Buddy Rogers)	68
6. M-G-M—Brats (Laurel & Hardy)	21
7. Silent Trailers	2
Total	124

Wednesday—Thursday

1. M-G-M—News No. 269	9
2. Vita.—Barber Shop Chord (Act 3640)	8
3. Sound Trailers	5
4. U. A.—LUMMOX (Winifred Westover)	82
5. Para.—Belle of the Night (comedy)	20
6. Silent Trailers	2
Total	126

Friday—Saturday

1. Para.—News No. 87	9
2. Para.—Afraid To Go Home In The Dark (screen song)	7
3. Sound Trailers	5
4. U. A.—HELL HARBOR (Lupe Velez)	90
5. Para.—Marching To Georgie (Buster West)	21
6. Silent Trailers	2
Total	134

REDFORD THEATRE

Sunday—Monday—Tuesday

1. Pathe—Sound News No. 45	9
2. Para.—Wanderlust (Bruce Scenic)	10
3. Organlogue	8
4. Para.—Actions Speak Louder Than Words (Act)	8
5. Sound Trailers	5
6. Para.—YOUNG EAGLES (Buddy Rogers)	68
7. Para.—His Honor The Mayor (Charlie Murray)	18
8. Silent Trailers	2
Total	128

Wednesday—Thursday

1. Para.—Sound News No. 87	9
2. Organlogue	8
3. Para.—A Million Me's (Lee Morse)	11
4. Sound Trailers	5
5. Para.—SARAH AND SON (Ruth Chatterton)	76
6. Para.—Marching To Georgie (Buster West)	21
7. Silent Trailers	2
Total	132

Friday—Saturday

1. M-G-M—Sound News No. 267	9
2. Organlogue	8
3. Epic—Hunting Tigers No. 3	22
4. Sound Trailers	5
5. M-G-M—FREE & EASY (Buster Keaton)	92
6. Col.—Night (Mickey Mouse)	7
7. Silent Trailers	2
Total	145

ROYAL OAK THEATRE

Sunday—Monday—Tuesday

1. Para.—Sound News No. 82	9
2. Pathe—Golden Pagoda (travel)	11
3. Organlogue	8
4. M-G-M—Clyde Doerr (Act 103)	6
5. Sound Trailers	5
6. Para.—YOUNG EAGLES (Buddy Rogers)	68
7. M-G-M—Bouncing Babies (Our Gang comedy)	20
8. Silent Trailers	2
Total	129

Wednesday—Thursday

1. Para.—Sound News No. 85	9
2. Organlogue	8
3. Vita.—Master Sweeper (Act 969)	10
4. Sound Trailers	5
5. Para.—ROADHOUSE NIGHTS (Charles Ruggles)	68
6. M-G-M—Great Gobs (Charlie Chase comedy)	20
7. Silent Trailers	2
Total	122

Friday—Saturday

1. M-G-M—Sound News No. 267	9
2. Epic—Hunting Tigers No. 3	22
3. Organlogue	8
4. Vita.—Buddy Traps (Act 949)	7
5. Sound Trailers	5
6. M-G-M—SHIP FROM SHANGHAI (Conrad Nagel)	68
7. M-G-M—Below Zero (Laurel & Hardy comedy)	21
8. Silent Trailers	2
Total	142

Sunday—Monday—Tuesday

1. Para.—News No. 84	9
2. Organlogue	8
3. Para.—Actions Speak Louder Than Words (act)	8
4. Sound Trailers	5
5. M-G-M—DIVORCEE (Norma Shearer)	82
6. Para.—Marching To Georgie (Buster West)	21
7. Silent Trailers	2
Total	135

Wednesday—Thursday

1. Para.—News No. 87	9
2. Organlogue	8
3. Para.—Voices of Lonely Men (Bruce Scenic)	10
4. Sound Trailers	5
5. F. Nat.—NO NO NANETTE (Bernice Claire)	78
6. Para.—Red Headed Hussey (Anna Chance, Charley Grapewin)	17
7. Silent Trailers	2
Total	129

Friday—Saturday

1. M-G-M—News No. 269	9
2. Organlogue	8
3. Para.—The Rube (Jimmie Barry)	10
4. Sound Trailers	5
5. U. A.—HELL HARBOR (Lupe Velez)	90
6. Para.—His Honor The Mayor (Charlie Murray)	18
7. Silent Trailers	2
Total	142

RAMONA THEATRE

Sunday—Monday—Tuesday

1. M-G-M—Sound News No. 267	9
2. Organlogue	8
3. Para.—Getting A Break (act)	11
4. Sound Trailers	5
5. M-G-M—DIVORCEE (Norma Shearer)	82
6. M-G-M—Below Zero (Laurel & Hardy comedy)	21
7. Silent Trailers	2
Total	138

Wednesday—Thursday

1. Fox—Sound News No. 67	9
2. Organlogue	8
3. M-G-M—Geo. D. Washington (Act 84)	7
4. Sound Trailers	5
5. Para.—SEVEN DAYS LEAVE (Gary Cooper)	81
6. Educ.—He Trumped Her Ace (Marjorie Beebe)	18
7. Silent Trailers	2
Total	130

Friday—Saturday

1. Fox—Sound News No. 70	9
2. Tiffany—Voice of Hollywood No. 8	10
3. Organlogue	8
4. Vita.—His Operation (Act 947)	9
5. Sound Trailers	5
6. M-G-M—SHIP FROM SHANGHAI (Conrad Nagel)	68
7. M-G-M—Bouncing Babies (Our Gang comedy)	20
8. Silent Trailers	2
Total	131

Mr. Feld's Division

By Louis J. Finske
Division Manager

Program construction, like advertising, is based on certain general principles, the application and effectiveness of which largely depends upon the individual manager, as well as local conditions; what Denver thinks is great may be only fair in Kansas City. All audiences are not as appreciative. This being the case, once the basis is given for the construction of a program, a successful application and execution is dependent upon the manager.

First — every program or front show should be routined so that by progressive successive steps it reaches a climax at the opening of the feature picture.

There are two essentials for the obtaining of the above result: (1) the proper selection of short subjects (seeing that they give contrast and balance among themselves, as well as supplementing the feature); (2) the proper routining of these subjects.

As to the proper choice of subjects, that in the first instance is a problem for the District Booker but at the same time everyone should be alert to see that there has been no slip-up in the selection of the short units of the program.

Sending in audience reaction reports weekly greatly aids a Booker in making a program of shorts fit both a feature picture and the community—bad selections can ruin an entire show.

Here is an actual example of what bad short selections can do: (This is an actual show booked in a Publix Theatre).

1. News
2. Audio Review (No number given)
3. Sunset Hunter
4. Lummox

The shorts are bad for the following reasons: The feature is heavy and requires comedy relief—none is provided; Audio Review and Sunset Hunter are of the same type and should not be included on the same program. An added factor to consider is the fact that where a feature attraction lacks selling value, either because of a bad title or a no-name cast, it is well to supplement the short show with strong name attractions.

Routining Shorts

The matter of routining short subjects is equally as important. Bad order of placing them will cause a front show to drag; will depreciate the value of good shorts, and the people are not placed in the proper frame of mind to accept the feature. The following is an example of good and bad routining:

Bad	**Good**
1. News	1. News
2. Trailer	2. Trailer
3. Fire Bugs (Para. Talkartoon)	3. Chords of Memory
4. Chords of Memory (Para. Scenic)	4. Desperate Sam
5. Desperate Sam (Para. Comedy)	5. Framed
6. Framed	6. Fire Bugs

The first show was held under the bad arrangement and the reaction was as follows: Fire Bugs, good; Chords of Memory, fair; Desperate Sam, bad. Then after re-arranging the same each unit on the program scored and the program received some of the best comments in weeks. Here is an analysis for the reason of the success of the new routining:

1. "Chords of Memory' is an excellent subject but it is somewhat slow and it should be an opener. If it follows a fast musical short its slowness is emphasized and it becomes boresome. That is what happened in the original routine.
2. "Desperate Sam" is an excellent comedy if not contrasted with other comedy material too strongly. Following talkartoon it is not well received; in the present location it was excellent.
3. "Fire Bugs"—It received good comment in both programs. When placed after a heavy feature, the reaction was much better than following a light news reel or an interesting trailer. Audience comment was improved when it was placed after the feature attraction.

Individual Touch Necessary

In every program some individual or creative touch should be included so the audience is impressed with the freshness of each new show. Let them have the feeling of being surprised. Try to avoid the impression of mere mechanical presentation and the fact that an all-sound show is without personality. It is hard to show these individual touches with mere program outlines because of the great variety of ideas that can be presented. The following are actual programs that have been presented during the past few weeks. In each we have tried to follow the above principles, always bearing in mind what our towns appreciate most.

I—STRAIGHT SOUND:

Week of May 30
Newman, Kansas City

1. Paramount Sound News.
2. Trailer Presentation for anniversary show in center of birthday cake, slide on magnascope and smaller size lens used to project trailer.
3. Toys (Paramount Act).
4. Prologues to "Journey's End." Used war scenes from Pathe subject "The Trumpeter" on magnascope and then presented picture regular size in center, using sound from "The Trumpeter" as the opening scenes of "Journey's End" have no other sound than cracking of guns.
5. "Journey's End."
   At the finish of the picture gradually pulled down the house lights, as the candle faded out and held the house dark for a couple of seconds at the finish of the picture.
6. "Wise Flies" (Talkartoon).

Creative thoughts: Prologue to feature, anniversary trailer presentation, and finish of the picture.

Week of June 6
Newman, Kansas City

1. William Tell Overture—Non-sync record with slides and house lights interpreted moods of overture. Used this as it was the original overture when theatre was opened eleven years ago.
2. News.
   Contained also shots of the original Pathe news used at the opening of the theatre eleven years ago. Styles and events received many laughs. Magnascope on last shot of the news.
3. Paul Ash "I'm Wild Woman" (Para. sound short).
4. Burns & Allen "Fit to be Tied" (Para. sound short).
5. "Hot Time in the Old Town Tonight" (Para. song cartoon).
6. Nancy Carroll in "Devil's Holiday."
   In the feature all agreed that the story was laid in Kansas City so had slide of Main Street, Kansas City, Missouri, that was used on magnascope for opening scenes of the picture. We took regular telegram out of the film and substituted telegram with same message and added date line of Kansas City to emphasize fact that it was a "home town" story.
7. Institutional trailers tying in this program with first of Great Picture Season and presented in a positive negative slide.
8. General.
   Positive negative slide of a birthday cake with 11 candles used on the curtain between each unit. House lighting was changed during various short subjects, with complete change for the feature as well. Reaction to the entire program was excellent.

Creative thoughts: Overture, news, the opening of the picture, telegram in the feature, and the institutional trailer presentation.

II—ORCHESTRA AND SOUND

Denver Theatre, Denver

1. Danube Melodies.
   Overture featuring music of Johann Strauss. Special backing on orchestra pit, depicting

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STIR AUDIENCE WITH NEW STUNTS

(*Continued from Page Four*)

typical Danube scene with river in the center. Music routine too lengthy to include. Used straight lighting on opening and slides on house curtain telling names of various melodies. For finale used "Blue Danube" darking out all house and orchestra lights, with water effects from the stage to get the effect of the Danube river actually flowing through the background set of the orchestra. Received tremendous ovation.

2. News with orchestra accompaniment and magnascope on last shot.
3. Toys (Paramount short).
4. "Springtime in the Rockies" (organlogue creation).
   Used Colorado Scenic on magnascope screen super-imposing words of the song—on last chorus lighted two men behind screen in cowboy costume singing chorus of the song.
5. "Hot Dog" (Talkartoon).
6. "Ladies Love Brutes"—with atmospheric positive negative slide.
7. Institutional trailers.

Creative thoughts—Orchestra treatment and organlogue presentation.

Week In April
Denver Theatre, Denver

1. News, organ accompaniment.
2. "Tito Schipa" (Paramount sound act).
   Presented with positive negative slide and with orchestral accompaniment.
3. "Golden Pagoda" (Vagabond director travelogue).
4. Orchestral prelude to feature.
   At musical climax of prelude orchestra gradually faded out and feature presentation faded in.
5. "Paramount on Parade" feature.
6. Institutional trailers.

Creative thoughts: Tito Schipa presentation, orchestral prelude, routine.

III—ORCHESTRA AND UNIT SHOW PRESENTATION

Week May 20
Denver Theatre, Denver

1. Overture Lindbergh Anniversary Opening with straight music then opening on magnascope screen showed cloud effect on top and water on the bottom; later rain effect added then faded out and Lindy's plane heard and seen flying across the ocean. (Used non-sync record). Later fading on the screen slide of Paris and Lindy's plane appears on the horizon; then as finale flash on picture of Lindbergh. All of above effects worked in with musical routine.
2. News—with magnascope on last shot.
3. Organlogue—"Kiddie Daze."
   Opening of positive negative slide depicting school house. Organist plays chorus of parody on "Memories" with black and white slides and then leading up to song "School Days." Eight children behind the screen and on first chorus light one who sings solo of "School Days" and then the entire group of eight join in second chorus for finale, properly lighted.
4. "Wise Flies" (talkartoon).
5. Unit show "Jazz Preferred."
6. Atmospheric prologue to "True to Navy" using shot from Audio Review No. 20, showing Annapolis Academy singing "Anchors Aweigh." At the end of this shot attached scenes from navy showing battleships in heavy sea and at the same time flashed on feature in center of same, giving excellent opening, bringing in magnascope normal size on opening scene of the feature. Music on Audio Review and opening shots of feature blend in very well.
7. "True to the Navy."
8. Institutional trailers.
   General comment on the program:
   This program was used during return of Jimmy Ellard, as Master of Ceremonies at the Denver Theatre; therefore, we assumed it was essential to have a show that would especially appeal to the younger element. We wanted every unit light, plenty of variety and a couple of novelties so that we would emphasize the greatness of our show.

Creative thoughts: — Lindbergh Overture, organlogue, and prologue to the feature.

Week of June 12
Denver Theatre, Denver

1. Overture "Color Fantasy."
   Production—None other than fact it offers opportunity to use all of lights in theatre to an excellent advantage in the presentation of overture. Idea behind overture is to play music that it associated with different color for example: red for Russian, blue for "Rhapsody in Blue," green for Ireland, etc., having explanatory frames at opening.
2. News.
3. Organ tableau "Our Flag."
   Setting black velour drops with painting of George Washington on the wall; Betsy Ross seated in the chair sewing flag—male voices on side reciting poetry of the story of our flag, with light organ accompaniment. Instead of opening curtain in usual manner, opera drape, same to give unusual effect. On finish organ builds up with "Stars and Stripes Forever."
4. "Hot Time in the Old Town Tonight" (song cartoon).
   Through title presentation used fire effect on the entire magnascope screen, removing same and closing into regular size picture on first scene.
5. Publix Unit "Ace High."
6. "Safety in Numbers."
   Opened same with positive negative slide presentation. If possible try to arrange use girls from unit in some novel manner at opening of feature.
7. Institutional Trailers.

Creative thoughts: Overture entirely original, Flag Day tableau, and feature opening.

Careful Analysis Required

As stated before mere program plots themselves do not give the thoughts applicable to individual theatres; they are mere cold presentations if not fitted to your individual city and theatre. It, therefore, becomes necessary for the theatre manager to analyze his audience, the units of his show, and couple them with a knowledge of the use of the equipment found in his booth and on the stage, and then adapt and build a show that will fit his individual needs.

It is always well to have a production meeting several weeks in advance of each show. No matter how small the theatre, you will be able to get good ideas from a get-together meeting of the operators, the stage hands and other members of your staff, and discussing the presentation of your show. The result will be that every show becomes a better show. You will be surprised how soon the audience notices little additions to your program. There is but one caution—avoid excesses. In your desire to be original—in dressing up a show, do not spoil good short subjects by over-production.

Mr. Mayer's Division

I. By Nate Frudenfeld
II. By Evert R. Cummings
Division Managers

I

Each district manager now has in his office a complete file of reviews and releases on short subjects. These reviews are gathered from the various trade magazines, Publix Opinion, etc. The district managers come into Des Moines every two weeks and set the shorts. After they have been set tentatively I go over them before they are confirmed and the district managers and I talk over the shorts as to drawing power and name—also entertainment value and whether or not there is any conflict in the program.

On account of the cost of shorts we are cutting programs in the "B" houses down to one hour and fifty minutes but there is ALWAYS variety. We make it a point in the "B" houses to give them at least two units besides the News, thereby giving the patron the impression of a number of subjects on the program. This experiment in the "B" houses started with the State, Cedar Rapids and the Garden, Davenport, and I am advised by Messrs. Peterson and Elewitz that there has been no complaint from patrons because we are running one hour and fifty minute shows. I am of the opinion this length of show is satisfactory during the summer months because I do not believe anyone will object to less show in this type of house during the hot weather.

We anticipate doing the same at the Strand, Waterloo.

"A" House Treatment

In our "A" houses, of course, we handle the shorts in a broader manner because we are of the opinion that we must build our shows to the best of our ability and cannot let a few dollars stand in our way in giving longer shows. Then, too, most of our "A" houses are equipped with cooling systems, which puts a different light on the subject.

During the past week I made a trip around the circuit, and I especially stressed to the district managers and managers the importance of the proper front show.

In Cedar Rapids and Waterloo we have Brenkert machines and they help 100 per cent in giving a classy front show. In Rock Island the remodeled Brenkert cannot possibly give all the effects that a straight Brenkert does, but we can do a great number of things and Herb. Grove is getting everything out of the machine that is humanly possible.

Everywhere we are doing away with end pieces on trailers and putting in slides with dates. This eliminates the break in on performances and gives a much smoother show. We are closing in between every subject in the "A" houses and we are using all the effect slides we have on hand and order new ones from New York as they are needed.

"Shorts" Given Attention

I, personally, have paid more attention to the staging and routine of short subject during the past three weeks than ever before and I intend to spend a great deal of my time and thought to the proper presentation of shorts and help the district managers all I can.

For instance, very shortly we have a Silly Symphony "Haunted House" booked in a number of houses. When we get subjects of this kind I intend to send out instructions of my ideas for the presentation as follows:

> On account of the mystery angle of "Haunted House," I suggest that we present it on the program right ahead of the feature and give it special presentation.
>
> At the finish of the preceding subject all lights in the theatre out, siren back stage very softly and then increase in volume. Project a pair of big googly eyes in center of the screen and move them mysteriously all over the theatre. Finally focus them in the center of the curtain and project the opening title of the picture across the eyes. Hold the eyes and keep the siren going until after the second title, then bring up the fader.
>
> **NOTE: Do not turn the fader on at all until after the second title. Tint green all the way through this subject.**

I intend to spend at least one afternoon each week reviewing shorts. At this time Miss Reis, my secretary, will go to the screening room with me and we will time the shorts, make notes regarding merit and also on the different ways of presenting them.

No Set Rule

There is no set rule that I can see for the construction of the front show—it all depends on the subjects you have and for me to give an outline of a general rule, would be impossible. I am sending a letter to the district managers asking them to advise me just what they are doing on the subject.

Managers are now getting to the point where they advertise their shorts in newspapers and lobbies and build personalities. Also, they realize the importance of it when they have a name of any description.

II

The District Managers and myself have put much thought into improving our front shows. We have found that in the straight sound house a much better balanced program could be had by using three single reel acts and novelties in constructing our front show than by using a two reel comedy and a one reel act. This is especially true where we do not employ an organist.

We have been saving our best two reel comedies for the "A" houses so that we can use them to build programs with short features or features that require comedy relief, in order to send the patrons home with a good taste in their mouths. With a program that requires such a treatment we usually construct it as follows:

1. News	**9 min.**
2. Trailer	**3 min.**
3. Act	**9 min.**
5. Cartoon or Musical Novelty	**7 min.**
6. Feature	**60 min.**
7. Two Reel Comedy	**20 min.**
8. Trailer	**3 min.**

I feel certain a tremendous improvement will be found in the front shows at the Paramount, Omaha, with the new way we are using the organ. Wesley Lord, our organist, has the ability of tying in each unit of the program by proper playing of close-ins and openings. This organist is supplying his own slides but we are insisting upon a plain back ground that can be easily adapted to Brenkert effects. Also, Mr. Pincus is working very closely with Mr. Wasson in arranging effects and presentation of our program. We intend using singers and scrim presentation with the organ at the Paramount. More thought is being given to novelty effect treatment of the news presentation, of trailers and features.

In our smaller operations where we do not employ an organist or non-sync operator, we have secured from the musical department, sound date strips and animated openings and close-ins that are synchronized. These synchronized dates, openings and close-ins have made it possible to tie in our shows with much more showmanship than before.

Grand Island is now using effects from Brenkert F-3. Mr. Gettier returned from New York with some splendid ideas of presentation and I note considerable improvement in the construction of his front shows.

Home Made Effect Machine

In Hastings, the boys have a home made effect machine and they are getting surprisingly good results from it. Also, Mr. Garwin and his organist, Lem Martin, have produced some very effective presentations which are used to advertise coming attractions.

No attempt has been made to use effects in the presentation of the Capitol shows due to the contract with the Sioux City operators. However, we are planning on using effects when the Capitol re-opens. I am sure that Mr. Glober will be of tremendous assistance in instructing the operators in Sioux City and Omaha on the use of the effect machine.

In those comparatively few instances where managers do not sufficiently realize the importance of the front shows, even in the smallest operations, I have required them to lay out front shows and program plots at least four weeks in advance.

Mr. Mullin's Division

By Hyman Fine
New England
Music Supervisor

Every program in every theatre in this division, whether it be a daily-change-straight-film program or full-week-deluxe operation, is considered individually. The organizational setup requires that there be daily screenings of features from all distributors, at which screenings the members of the booking department as well as district managers must be present. Particular attention is paid, not only to the box-office value and sales angles, but to its content and construction, so that a definite record may be kept for guidance in selecting the surrounding program. The minutest detail is important, even to the names in the cast, so that there will never be a duplication in a program.

A similar and careful, scrutinous screening is held each Monday, at which time shorts are reviewed. A careful check is made as to cast, running time, type, etc. This information is kept in a card index system and is frequently referred to during program construction meetings. Particular attention is paid to see that no two subjects on a program shall have the same performer. It is important enough to even check the names of those appearing in such single reel subjects as the VOICE OF HOLLYWOOD SERIES and SCREEN SNAPSHOTS.

Programs Set In Advance

Programs are set up three and four weeks in advance, each district being handled individually, each house being booked individually, and in most cases, each manager sitting by during the program setups and aiding in the proper lineup of his shows. In other words, beginning with the bookers who have been schooled in the necessity of laying out a program with all the care and attention necessary to the placing of each subject with regard to tempo, color, etc., the program and its proper construction is discussed with the manager and district manager.

A sample program in a straight film house is as follows:

1. **Paramount Sound News.**
2. **Coming Attraction Trailer.**
3. **Comedy.**
4. **Organ.**
5. **Feature.**

In houses where there is no organ a cartoon may be substituted in the same spot.

It will be noted that here in New England we firmly believe in placing the trailers in the heart of the program rather than after the feature, for the obvious reason that we make sure of no walkers on this highly important unit in the program. We go further; we insist that the trailers follow a bright and entertaining subject, such as a comedy or News, it being our opinion that following such a subject the audience is in a more receptive mood to appre-

(*Continued on Page Six*)

IMPORTANCE OF TRAILERS IS RECOGNIZED

(*Continued from Page Five*)

ciate and pay particular attention to the announcement of our next attraction. If the trailer is placed after a slow or dramatic subject, it fails to arouse the desire to see our next attraction.

Sameness Always Avoided

Two musical subjects never follow each other nor do two comedies. Likewise two subjects of such similar nature as a Sportlight and a News Weekly do not follow. In those houses where it is necessary to play on one program a Sportlight and a News, our program construction would be as follows:

1. **Sportlight**
2. **Pleasing Musical Subject.**
3. **Comedy.**
4. **Trailers.**
5. **News.**
6. **Cartoon.**
7. **Feature.**

Having discussed the proper construction of the program, attention is given locally to the proper presentation. Representatives of the Production Department visit various theatres for the purpose of instituting colorful ideas, it being our experience that managers need but to be educated to think along certain lines after which they are able to adapt these ideas to their own situations. Such ideas, for example, as being able to tint a cartoon in houses equipped with nothing more than two projection machines, have been broadcast.

In these situations, provided that the generator is large enough to stand the load of both machines drawing power at the same time, one of the projectors is loaded with transparent film, obtainable at $.008 per foot, which diminishes the heat and prevents cracking the lens. A gelatine is hung in front of that projector, tinting the cartoon which is being run on the other. Obviously, the reel which follows the cartoon is attached to the cartoon and the transparent film is attached to the reel which precedes the cartoon.

House Staffs Drilled

Houses equipped with magnascope screen have been drilled in the careful choice of subjects lending themselves to magnascopic treatment. It is our belief that it is better not to have a magnascopic shot than to select a poor one. A judicious use of Brenkert slides is also urged, there being a danger in the over-use of effect slides. It is often recommended that a stipled glass with a color wheel be substituted, so that when an effect slide is used, its reaction on the audience will be as unusual and forcible as it is possible to be. Such minute matters as carefully selecting a Brenkert slide are extreme in importance so that a manager will not have, for example, a curtain effect for an outdoor scenic.

In other words, from the booking department to the managers, the point is constantly drilled that if a subject is worth playing at all, the manner in which it is presented and the position it has on the program with relation to the other subjects is most important. The Production Department is receiving copies of all bookings which are carefully checked with the card index system, with recommendations for changes taken up with the booking department and these changes communicated to the manager.

Metropolitan Reaction Good

At the Metropolitan Theatre we are finding excellent reaction to the combined Unit and Feature Trailer, which is generally constituted as follows:

An inviting announcement, built around the Unit utilizing the title of the Unit for the character of the reading matter—listing the highlights in the cast, etc., is followed with a frame introducing the attraction "on our Living Screen." The sound trailer is here inserted, followed by another announcement which ties in both the stage and screen attraction and calls particular attention to the excellence of the entire program. An appropriate Brenkert slide effect is usually selected and used up to the sound trailer, for which the screen is reduced to normal, and brought back to magnascope and Brenkert effect at the resumption of the titles.

Our present contact with New Haven gives us an early insight as to the construction of the Unit, so that our Overtures and organ novelties are built accordingly, avoiding the possibility of confliction and assuring as much contrast as possible. In this connection, of course, the character of the feature is also given prime consideration.

The bible of each employe in the New England Division of Paramount Publix is:

NOTHING IS MORE IMPORTANT THAN PROPER PROGRAM CONSTRUCTION.

Mr. Koerpel's Division

By J. A. Koerpel
Division Director

Definite and unalterable instructions have been issued to each district manager to screen, in conjunction with his booker, all short subjects available; likewise, they have been instructed to see all features.

It has been made very clear to them that nothing they have in hand to do is quite as important as this. It has been impressed upon them that the show is the thing and is far more important and must take first place over campaigning, physical operation, personnel, etc. It is not to be understood that all other parts of theatre operation are to be nullified in any way, but regardless of how clean a theatre is, how well the ads are written, how courteous the employees may be, how good the projection may be or the sound, it does not matter, if the show is wrong. District managers, city managers and house managers have had sample programs from me and constant talks explaining how to get variety, routine, balance, rhythm and tempo into their shows. They have been instructed to first have a thorough understanding of their feature and its theme.

They have been instructed to bear in mind at all times that the variety of a show must be composed of as many of the fundamentals of entertainment as is possible to put into a performance, but that these various units must be selected so as not to clash with each other. They must be set up in the best routine show fluency and comparable continuity.

When playing a heavy drama, for example, that contains no comedy, no music, no relief of any kind and is composed entirely of serious situations and dramatic acting, they are instructed, aside from opening their show with a news reel, to follow the show with something of either a musical or straight comedy vein and not too much slapstick. They are instructed to see to it that, in closing these shows, the audiences are brought out of their doldrums by a snappy cartoon, a light act, or something which will leave the value of the play with them, but will send them out with their tensity removed.

Feature "Short" Names

They are also instructed to be sure that where the feature is of only fair or mediocre audience value, the strongest musical and comedy balance is injected into the show by the surrounding program. They are instructed not to overlook the featuring in their ads of outstanding players in comedies.

Theatrical values and atmosphere based upon the mass mind have been carefully gone into.

They have been instructed regarding the handling of sound in comedies where only the wisecracks and repartee are involved and the acting plays no part so as not to permit the laughter of the audience to drown out the following gag completely.

They have been instructed as to the value of color in certain situations and how to lend something to the show for the serious-minded and, likewise, give it balance when the feature is of the willy-nilly comedy type, based upon improbable situations, but nevertheless having its value as entertainment.

We are careful to see to it, whenever possible, that acts do not jar even with subjects that may be in a news reel. To this end we use the advance sheets of the news reel issues.

In other words, in summing up, I would say that we build our shows on the basis of a continuity and composition that will permit us to cover the greatest area in entertainment, having each subject help the others make the show harmonious and endeavoring to have the show built in a manner that everybody is bound to find entertainment in its final composition and delivery.

Mr. Friedl's Division

By E. R. Rogers
District Manager

The opening performances of today's show at the Paramount, Atlanta, were the smoothest I have seen in the theatre. The continuity, color effects and the manner in which the units were tied together represented one of the prettiest performances the theatre has had.

The show opened with the News. Next was "The Sunset Hunters," which was projected by a small lens on the magnascope and was cut into a background of a green forest with a sunset glow, which was very effective. The next subject was "A Chinese Fantasy," which was followed by "Wise Flies," a Talkartoon, colored by the use of a vivid green gelatine. A "Friml Cocktail," the organ solo, came next and was warmly received. A rose arbor slide tied into the color effects used on the pit decorations, the colors gradually changing on the slide as the color wheel slowly moved from top to bottom, catching the various moods of the solo. The special life preserver slide was used for the opening title of the feature, "True to the Navy." Red foots were flashed during the firing of naval guns. The feature was followed by the sound trailer for "Devil's Holiday," which was projected on a red background in its entirety, and which was most effective.

This show was plotted Saturday for the booth and the stage, and as a consequence, the opening performances ran with splendid precision. There was not a single break between each unit, the introductory music of each subject picking up simultaneously with the closing of the preceding unit, the curtains moving the meanwhile.

Mr. Walsh's Division

By L. Montgomery
and
Ray V. Powell
District Bookers

NOTE: The district manager must always confer with the district booker on the subject of short subject booking and every district manager is required to see any short subject that is booked into his territory.

A regular screening is held in the screening room daily except Saturday and Sunday for two hours beginning at 1:00 p. m. and attended by the Committee, consisting of the Divisional Director, Divisional Manager, District Managers (when in New Orleans), District Bookers, District Publicity Men (when in New Orleans), and New Orleans Theatre Managers. Special screenings are frequently arranged when necessary. Product for screening consists of shorts as well as features and are viewed with the idea of using Brenkert lamps and special lighting effects in order to get maximum results.

Bookings

"A" house feature bookings are set in New York by the Divisional Booker, mailed to New Orleans, for discussion by Divisional and District Managers. Bookings are then sent out in the field and are later followed by short reel bookings and program plots. These shorts are set with the utmost care since easily 90 per cent of them are screened before being booked, thereby assuring us of a well balanced and properly plotted show on each change of program.

Program Plots

Program plots are made up by District Bookers in advance of play-date, copies of which are sent to the house manager, District Manager, Division Director, and Division Booker. If, for any reason, there is a difference of opinion in the routine of the plot, same is discussed between District Manager and District Booker. Listed below are a few samples of program plotting in our large theatres which will show what we are doing in this respect as well as the scheduling of the best shorts obtainable. In this connection, I would like to state that we are minus the service of Vitaphone Shorts in our "A" houses.

Saenger Theatre—New Orleans

SUBJECTS:	Min.
1. PRELUDE (10 seconds)	
2. News and Trailer (TRUE TO NAVY)	12
3. ORGAN SOLO (Twisting the Dial)	7
4. STAGE SHOW (Florida Revels)	40
5. BIG POND (feature)	78
6. OPRY HOUSE (cartoon)	6
7. New Orleans Bulletin	2
Total	145

1. PRELUDE (10 seconds)	
2. News and Trailer (Journey's End)	12
3. ORGAN SOLO (Human Nature)	6
4. STAGE SHOW (Carolina Capers)	35
5. TRUE TO THE NAVY (feature)	71
6. FASHION REEL	02
7. VOICE OF HOLLYWOOD No. 5	10
8. BULLETIN	2
Total	138

1. News and Trailer (The Texan)	10
2. STAGE SHOW (Cheer-Up)	30
3. JOURNEY'S END (feature)	115
4. JUNGLE RHYTHM	06
5. New Orleans Bulletin	2
Total	163

Strand Theatre—New Orleans, La.

1. News and Trailer (ONE ROMANTIC NIGHT	9
2. CHINESE FANTASY (act)	10
3. RETURN OF DR. FU MANCHU (Feature)	74
4. THEY GO BOOM (Comedy)	21
5. New Orleans Bulletin	1
Total	115

1. News and Trailer (NOTORIOUS AFFAIR)	5
2. COSSACK BRIDE	11
3. HAUNTED SHIP	7
4. ONE ROMANTIC NIGHT (Feature)	71
5. DAD KNOWS BEST (Comedy)	21
6. New Orleans Bulletin	1
Total	126

1. News and Trailer (MAN FROM BLANKEYS')	15
2. AUDIO REVIEW No. 17	8
3. BILTMORE TRIO (act)	8
4. NOTORIOUS AFFAIR (Feature)	67
5. FIRE BUGS	7
6. New Orleans Bulletin	1
Total	106

1. News and Trailer	15
2. EVANS AND BELASKO (act)	8
3. SUNSET HUNTERS (Bruce Scenic)	8
4. MAN FROM BLANKEYS' (Feature)	67
5. BARNYARD CONCERT	7
6. New Orleans Bulletin	1
Total	106

1. News and Trailer (SOCIAL LION)	15
2. JAZZ FOOL (Mickey Mouse)	7
3. MAMBA (Feature)	75
4. OH DARLING (Comedy)	18
5. New Orleans Bulletin	1
Total	116

Saenger Theatre—Mobile

SUBJECTS:	
1. News and Trailer (Next Attraction)	14
2. KILLING THE KILLER (Novelty)	9
3. VOICE OF HOLLYWOOD No. 1	11
4. TRUE TO THE NAVY (feature)	71
5. THE KING (comedy)	19
6. Other Trailers and Ads.	3
Total	127

1. News and Trailer (Next Attraction)	14
2. STREET OF MYSTERY (Novelty)	10
3. THE BAD ONE (feature)	73
4. DAD'S DAY (comedy)	20
5. Other Trailers and Ads.	3
Total	120

1. News and Trailer (Next Attraction)	14
2. THE GENERAL (comedy)	15
3. RETURN OF DR. FU MANCHU (feature)	73
4. MATCH PLAY (comedy)	22
5. Other Trailer and Ads.	3
Total	127

1. News and Trailer (Next Attraction)	14
2. A MILION ME'S (act)	11
3. THE TEXAN (feature)	80
4. FAST WORK (comedy)	21
5. Other Trailers and Ads.	3
Total	129

Saenger Theatre—Pensacola, Fla.

1. News and Trailer (Next Attraction)	14
2. I'm FOREVER BLOWING BUBBLES (screen song)	9
3. DEVIL'S HOLIDAY (Feature)	76
4. PICK 'EM YOUNG	20
5. Other Trailers and Ads.	3
Total	122

1. Trailer (Next Attraction)	14
2. AUDIO REVIEW No. 7	10
3. FIRE BUGS	8
4. SPILLS AND THRILLS (Sportlight)	10
5. CAUGHT SHORT (Feature)	76
6. Other Trailers and Ads.	3
Total	111

SUBJECTS:	Min.
1. News and Trailer (Next Attraction)	14
2. CHORDS OF MEMORY	9
3. THE BAD ONE (Feature)	73
4. UNACCUSTOMED AS WE ARE (Comedy)	22
5. Other Trailers and Ads.	3
Total	121

1. News and Trailer (Next Attraction)	14
2. GOLDEN PAGODA (Novelty)	10
3. BOXING GLOVES (Comedy)	18
4. TRUE TO THE NAVY (Feature)	71
4. Other Trailers and Ads.	3
Total	116

(*Continued on Page Seven*)

CODE OF ETHICS ADOPTED BY PUBLICISTS

(*Continued from page One*)

Pat Dowling, Christie Film Company
Bruce Gallup, United Artists Corporation
Paul Gulick, Universal Pictures Corporation
Emil Jensen, Inspiration Pictures, Inc.
Henry Linet, Columbia Pictures, Inc.
Mark A. Leuscher, Radio Keith Orpheum Corp.
Charles E. McCarthy, Paramount Publix Corp.
A. M. Botsford, Paramount Publix Corp.
G. R. O'Neil, Pathe Exchange, Inc.
Al Selig, Tiffany Productions, Inc.
Michael L. Simmons, Sono-Art Productions
P. L. Thompson, Electrical Research Products, Inc.
A. P. Waxman, Warner Bros., Pictures, Inc.
Gordon S. White, Educational Film Exchanges, Inc.

Newspaper Help

"In signing this code," declares Carl E. Milliken, Secretary of the Motion Picture Producers and Distributors of America, Inc., "the advertising and publicity directors of our member companies recognize that the standards already set up by many leading newspapers will help greatly to enforce the provisions of the code now adopted. Certainly the interests of the press and of the motion picture industry are one in this important question."

The code follows textually:

"With the universal acceptance of the talking motion pictures, the producers deemed it wise and necessary to adopt a new and amplified code of principles to guide the production of this new form of entertainment.

"It is appropriate that those responsible for the advertising of motion pictures should take steps to emphasize their kindred purposes, and to make certain that motion picture advertising shall reflect the same high ideals and aims which inspired the new code for production.

"Therefore, to make our maximum contribution to the progress of the motion picture medium, help it fulfill its obligation and develop its complete community value, the advertising men of the industry hereby subscribe to a Code for Motion Picture Advertising.

"The provisions of the Code shall apply to press books, newspaper advertising, trailers, outdoor display, novelty distribution, and all other forms of motion picture exploitation. We urge all motion picture theatre advertisers, whether affiliated with the undersigned or not, to adhere to these principles:

1. We subscribe to the Code of Business Ethics of the International Advertising Association, based on 'truth, honesty and integrity.'

2. Good taste shall be the guiding rule of motion picture advertising.

3. Illustrations and text in advertising shall faithfully represent the pictures themselves.

4. No false or misleading statements shall be used directly, or implied by type arrangements or by distorted quotations.

5. No text or illustration shall ridicule or tend to ridicule, any religion or religious faith; no illustration of a character in clerical garb shall be shown in any but a respectful manner.

6. The history, institutions, and nationals of all countries shall be represented with fairness.

7. Profanity and vulgarity shall be avoided.

8. Pictorial and copy treatment of officers of the law shall not be of such a nature as to undermine authority.

9. Specific details of crime, inciting imitation, shall not be used.

10. Motion picture advertisers shall bear in mind the provision of the Production Code that the use of liquor in American life shall be restricted to the necessities of characterizations and plot.

11. Nudity with meretricious purpose, and salacious postures, shall not be used.

12. Court actions relating to censoring of pictures, or other censorship disputes, are not to be capitalized in advertising.

CHILD INTEREST IN BYRD FILM!

As a means of creating advance children interest for "With Byrd at the South Pole," J. H. Landers, manager of the Aztec, San Antonio and Manager C. E. Garden of the Kirby, Houston, Texas, are contacting principals of the local public schools to transmit Byrd ballyhoo to the students.

This is well worth repeating before school is out. Hop to it if there's still time in your community.

Staffs Shifted In Publix - B. & K. Operations

Managerial shifts in Publix-Balaban & Katz theatres, Chicago, include promotion of L. Weil, formerly manager of the Congress, to a district managership.

L. Salkin, formerly manager of the Century, has been transferred to the Oriental, replacing E. E. O'Donnell. Latter replaced H. H. Byram at the Senate.

S. Felch, formerly assitant manager of the Tivoli, has assumed the management of the Maryland, replacing A. B. Shaw. Shaw replaced Salkin at the Century.

J. Smelker, assistant manager of the Belpark, has been promoted to the managership of the Covent. He replaced A. Binnenfeld, who became manager of the recently acquired Belmont.

District Manager Weil is succeeded at the Century by S. Eaggen, promoted from the assistant managership.

New manager at the State is E. Nikodem, who succeeds J. Stevens, transferred to the Belpark, Nikodem's former assignment.

M. Murphy, formerly manager of the Berwyn Theatre, will manage the new Gateway Theatre, and R. Cox, from the Managers' Training School, will be assistant manager. Murphy will be replaced at the Berwyn by George Tabor, promoted from the assistant managership of the Tivoli.

P. Solomon is manager of the Crystal, replacing C. Kamp, resigned.

POLICY CHANGES PUT INTO EFFECT

Advent of summer witnesses policy changes in numerous operations throughout the circuit.

Egyptian Theatre, Brighton, Mass., has instituted a double feature program with two changes weekly. Uptown, Gardiner, Mass., and Rialto, Roslindale, Mass., have gone to three changes weekly, and the Crown, New London, Conn., has gone on a continuous show policy.

In Kearney, Nebraska, the Empress Theatre is now operating on a full week basis.

Houses in Illinois which go to three changes weekly are the Empress, Decatur; and Majestic and Orpheum, East St. Louis. Princess, Joliet; Genesee, Waukegan; Crocker, Elgin, and Lincoln-Dixie, Chicago Heights, have gone to four changes weekly. LaSalle, LaSalle, Ill., and Majestic, Kankakee, will operate on Saturdays and Sundays only. Majestic, Bloomington, Ill., is operating under the policy of the Castle prior to its closing.

EVERY TYPE OF SHOW FOUND IN PLOTS

(*Continued from Page Six*)

1. Trailer (Next Attraction)	4
2. GETTING A BREAK (act)	10
3. JOURNEY'S END (Feature)	122
4. HOT DOG (Talkartoon)	8
5. Other Trailers and Ads.	3
Total	147

1. News and Trailer (Next Attraction)	14
2. VOICE OF HOLLYWOOD No. 2	11
3. CUCKOOS (Feature)	98
4. Other Trailer and Ads.	3
Total	126

Strand Theatre—Shreveport, La.

1. News and Trailer	14
2. Clyde Doerr—Metro Act	10
3. Fast Work—Metro	20
4. DEVIL'S HOLIDAY—Para.	76
5. Trailer	4
Total	124

1. News and Trailer	14
2. Desert Sunk—Col.	10
3. Berth Marks—Metro	21
4. THE BAD ONE—U. A.	73
5. Trailer	4
Total	122

1. News and Trailer	14
2. Evans and Belasco—Metro Act.	10
3. Radio Kisses—Educ.	20
4. SAFETY IN NUMBERS—Para.	71
5. Trailer	4
Total	119

1. News and Trailer	14
2. When the Cat's Away—Col.	10
3. Hail the Princess—Educ.	20
4. MOVIETONE FOLLIES OF 1930—Fox	75
5. Trailer	4
Total	123

1. News and Trailer	14
2. The Revellers—Metro Act.	10
3. Scotch—Educ.	20
4. BORDER LEGION—Para.	80
5. Trailer	4
Total	128

1. News and Trailer	14
2. Springtime—Col.	10
3. Purely Circumstantial—Educ.	20
4. SOCIAL LION—Para.	79
5. Trailer	4
Total	127

Majestic Theatre,—Jackson, Miss.

1. News and Trailer	14
2. 50 Million Husbands—Metro	20
3. BIG POND—Para.	78
4. Trailer	4
Total	116

1. News and Trailer	14
2. Hay-wire—Metro	21
3. LADIES LOVE BRUTES—Para.	79
4. Trailer	4
Total	118

1. News and Trailer	14
2. Biltmore Trio—Metro Act.	10
3. Hot and How—Educ.	20
4. TRUE TO THE NAVY—Para.	71
5. Trailer	4
Total	119

1. News and Trailer	14
2. Night—Colum.	10
3. Bulls and Bears—Educ.	20
4. LOVING THE LADIES—RKO	69
Total	113

1. News and Trailer	14
2. Big Jewel Case—Educ.	20
3. SO THIS IS LONDON—Fox.	92
4. Trailer	4
Total	130

1. News and Trailer	14
2. Opry House—Col.	10
3. He Trumped Her Ace—Educ.	20
4. SHADOW OF THE LAW—Para.	75
5. Trailer	4
Total	123

SELLING "HOLD EVERYTHING"

By A. P. WAXMAN

Director, Publicity & Advertising, Warner Bros. & Vitaphone
(Not For Publication)

1. Joe E. Brown and Winnie Lightner, made stars within the year, are now the favorite comedy pair of the screen. Joe E. Brown came to stardom through his work in "On With the Show" and "Sally." Winnie Lightner was the scream-hit of "Gold Diggers of Broadway." This pair work together in "Hold Everything" and advertising their names and giving them publicity will sell tickets.

2. Georges Carpentier is another "name"—a fighter featured in a fight picture. There is still great public interest in the Frenchman Dempsey "measured." Sally O'Neil was also a great hit in "On With the Show" along with Joe E. Brown. The "fight" angle is up to you. It's a comedy.

3. The musical stage version ran more than a year on Broadway. Thousands of visitors saw it in New York and will be interested in the screen showing in their own town. In every big city you can take it for granted that scores saw the stage play in New York. Advertise accordingly.

4. The music includes many of the stage hits and hits that have been specially written by famous song composers—Al Durbin and Joe Burke who wrote "Tip Toe Through the Tulips" and "Painting the Clouds With Sunshine." Radio has been carrying the song hits of "Hold Everything."

5. Exploit the comedy element—the clowning of Winnie Lightner and Joe E. Brown. Laughs are what they want and the laughs are here—at headquarters for laughter.

6. Abe Lyman and His Band are featured. Sam A. Serwer, 321 West 44th St., New York, will co-operate in all sorts of music tie-up-post-cards, music covers, banners and material for exploitation in the music line.

7. Natural color throughout.

SHORT REVIEWS OF SHORT FEATURES

By LOUIS NOTARIUS

Publix Theatres Booking Department

Educational

HOW'S MY BABY? (18 min.) A two reel comedy with the baby element as the audience appeal. It all moves about two goof characters who are bent on getting organized and wind up by purchasing a nursery, thinking that they are getting a girl school of blondes, brunettes, etc. This subject may appeal to children, but for adults it lacks the necessary laugh gags. Just a fair two-reeler.

Unusual Photoplays

THE LIFE OF RED SALMON (6 min.) An educational subject portraying the life of the red salmon and how they are bred for the consuming market. Highly interesting from start to finish and will prove diverting material on any program. Subjects of this type should lend that touch of needed variety to the front show which will enhance its entertainment value.

GARDEN OF THE GODS (8 min.) Another educational subject which brings to view the wonders of the Rockies—its majestic peaks and canyons—the beauty of the waterfalls—all explained interestingly off-screen by a lecturer. A scenic which holds the attention with its beauty. Will add value to the program if spotted right. A worthwhile subject for class theatres.

Vitaphone

980 TWO ROUNDS OF LOVE (9 min.) In this back-stage comedy, James Rennie, of Broadway fame, is presented, assisted by Jean Dixon. It portrays several funny situations of a scrappily married stage pair, who project their quarrelsome natures right before the footlights into the death scene from "Camille." The comedy is of a farce nature, full of clever repartee which will prove diverting entertainment in the better houses.

988 AT YOUR SERVICE (7 min.) A tragic-comedy satirizing modern hotel service. The element of irony is presented by having an irate husband, who is about to kill the man who ran off with his wife, interrupted by the routine of hotel room inspection, maid, baggage and telegram service. The climax is reached when Mr. Batler, the hotel proprietor himself, appears. At this point, the duelists forget their quarrel, turn their guns at the intruder and fire to kill. The fade-out finds them in firm embrace as friends. Consider this a good comedy which will go well with an outdoor drama of the Western type.

999 THE CAVE CLUB (9 min.) A subject with song and dance, in two scenes—one a primitive Night Club with Amazon gals doing their stuff—then a mystic glass and one gets an insight into night life of today, giving the idea that entertainment tastes have changed but little. The hostess, Marjorie Leach, does a Texas Guinan as she presents the girls and specialty numbers, among which is a good adagio team. A fair flash which has the elements to appeal to audiences of the second choice houses. Should open the front show since it is not strong enough to hold the closing spot on the program.

3988 DUCKING DUTY (10 min.) A slapstick comedy of doughboy life. The plot—two friendly enemies, in the persons of Heinie Conklin and 'Kewpie' Morgan, are picked as leading lady and juvenile lead in a show for soldiers. These two battle their way through rehearsals, during show, and after, in which the Captain eventually becomes a victim of their roughhouse. Comedy which will go over in "B" & "C" houses.

3989 SHAKESPEARE WAS RIGHT (9 min.) Imagine Bill Shakespeare on trial in this jazz age for having written dull plays. His peers are a dozen flappers and he must convince them that his stuff has pep. The Bard pleads for his characters, who are presented to do their stuff. 'Hamlet's soliloquy' in jazz tune—'The Merry Wives of Windsor' warble the 'blues'—in fact, they all do specialties and are exonerated. This calls for the introduction of several songs: "If I Can't Have You," "Help Yourself to My Love," "Brand New Rhythm." A novelty which may prove amusing to those who know their Shakespeare, but just fairly entertaining as a whole.

MANAGERS' SELF QUIZ!

Front House Operation

The questions appearing below are designed as a self-quiz for all anxious to improve their standing in showmanship through self-education. Get information on those things you do not know. Don't lose out through indolence—the motion picture industry is progressing too rapidly for stick-in-the-muds!

QUESTIONS

1. **What is the correct stance for the usher or doorman on post?**
2. **What is the approach gesture and how should it be used?**
3. **What are the duties of the ticket-taker?**

ANSWERS

1. Heels on a line and together, knees straight without stiffness, hips level and drawn back slightly, chest lifted and arched, head up, chin in, shoulders falling naturally (no strained back) hands clasped behind the back, weight of the body resting equally on the heels and balls of both feet. When engaged in conversation, moving from one point to another or actively handling patrons the hands should be dropped to the sides.
2. In executing the approach gesture the hand is brought from the side with the fingers curled naturally to a position slightly below the level of and directly in front of the chin, and about four inches from it. The palm of the hand should be turned in slightly, the line of the wrist and back of hand on the same horizontal plane and the elbow kept down at all times, not brought up in a sweeping outward movement but in a movement such as would be used to convey food to the month. This gesture is simply a beckoning movement accompanying the phrase, "This way, please" and is for the purpose of attracting the attention of the patron and at the same time putting emphasis on the verbal request. It is used by the usher when taking a patron to seats, changing his direction in the foyer or in any way requesting the patron to follow. The approach is at no time a salute, it is a natural beckoning gesture, slightly modified so as to retain its naturalness and at the same time conform to the need for uniformity and refinement of movement.
3. The ticket-taker is in such a position that he contacts with every patron entering the theatre; therefore, this contact must be of the most pleasant kind. He must realize his responsibilities are great; that in addition to the fact that each ticket that he handles is a coupon representative of a certain amount of the company's money and must, therefore, be protected, his manner of contact with the patrons is reflective of the company's and the theatre's attitude towards the patron. Therefore this contact must be as pleasant as possible. Each ticket must be torn in half, one half being returned to the patron and the other half dropped in the chopper. He must know show times always, must know the names of the current and coming attractions and who is playing in them. He must know conditions of fill inside the house. He must have a good knowledge of the community in order to be able to answer questions as to direction, etc. He must learn to recognize patrons and other employees of the company who come in to the theatre from time to time and greet them with a "Good Evening" or a "Good Afternoon." He must acknowledge each ticket presented pleasantly with a "Thank You" or an appreciative nod. Carelessness in accepting tickets and lack of interest in contact with the patron will more quickly tear down a patron's regard for the theatre and the organization as a whole than anything else that is done. The ticket-taker's responsibility as regards the handling of tickets as representative of a certain amount of money is the same as that of a bank clerk handling the bank's funds, and he must exhibit every care and precaution in seeing that unauthorized people do not pass his door or that tickets do not get out of his hands at any time. He must know the various types and kinds of passes and be guided by instructions on the handling of same. He should be in a position to relieve patrons of parcels or packages when they enter the theatre by checking them at the door, to be picked up by a member of the staff on the floor. He must always be on the lookout for cripples, elderly people and children and do everything within his power to make their visit to the theatre a pleasant and comfortable one.

EXPLOITS "DIVORCEE"

"The Divorcee," at the Lyric, Jackson, Tenn., received considerable publicity in the form of heralds, novelties and a tabloid story of the picture in co-operation with the local paper. A tie-up with the Mae Davies Company, 651 Broadway, New York, resulted in free cosmetic cases for woman patrons.

CONCENTRATE SALES-EFFORT AWAY FROM THEATRE AS WELL AS ON THE INSIDE IS ADVISED

"Publix is now 'live' and 'lively' lobby conscious!"

This was the ultimate conclusion reached by Mr. Botsford after a recent discussion of theatre exploitation and publicity as practiced in the Publix theatre circuit, by its managers and publicity men.

"Lobby displays are unquestionably meritorious in obtaining word-of-mouth advertising," says Mr. Botsford, "but their worth is, after all, limited. They are limited because of the fact that they *resell* persons who are *already* patrons of the theatre. They do not pretend to reach the attention of outsiders with sufficient force to *bring them* in large numbers *into* the theatre proper.

"It has been the practice of Publix theatre managers and exploiteers in the past, to concentrate their efforts on two types of lobby displays: advance attractions, which type is absolutely necessary and should be concentrated upon; and the placing of various commercial exhibits of unusual interest, to bring general comment and word-of-mouth advertising. It is this last practice which is questionable as to its true value, and, which should be weighed carefully before completion of plans for same.

"The theatre does all it possibly can do, to re-sell those patrons who have already been sold on Publix entertainment, by means of trailers and advance lobby displays. Therefore, outside of the latter form of display, further work in the lobby is totally unnecessary and wasteful, unless that exhibition carries enough publicity value **outside** of the theatre, to merit effort, on the part of Publix.

"Nothing should be brought into the theatre proper unless the tie-up affords either generous free display ads in newspapers, special window displays, or special window streamers in goodly number, or preferably all three items. Unless one of these three items is present in a hook-up, the value of same is null, and IS NOT WORTH AN IOTA OF THE TIME SPENT TOWARDS ITS COMPLETION!

"Publix theatre lobby space is valuable! Managers and publicity men are inclined to forget this value, and to dole out lobby space to merchants without due consideration of equitable reciprocity on the part of those merchants.

This procedure must be carried out in strict detail. Managers must assure themselves that as much **outside** publicity and advertising has been arranged for as is possible. "No tie-up is complete," Mr. Botsford continues, "unless all possibilities of that tie-up have been absolutely milked dry!"

"Tie-ups are many, and as cheap as you care to make them. The theatre has the most valuable consideration to offer. Be sure that the second party has an EQUAL amount, OR MORE, to offer.

"When you have assured yourself of this, concentrate your sales efforts away from the theatre, and get all that is absolutely possible. Always watch out for chances to get free radio broadcasting, newspaper display ad space, window display, and window streamer possibilities. Milk each tie-up dry before you consent to enter into it . . . and then consider a lobby display for your theatre as the reward to the merchant."

LEGION TIE-UP

Ben M. Cohen, Publicity Director of the Paramount, New Haven, crashed the notoriously difficult New Haven Register with a four column cut of the newly organized American Legion drum corps, which he promoted for stage concerts on three successive days. Accompanying story carried full attraction details.

"HONEY" SYRUP

Inability to effect a honey tie up on "Honey" didn't bother Manager Paul Short of the Tampa Theatre, who got a syrup wholesaler to provide a lobby display, give out 5,000 sample jars, and arrange windows and counter displays in stores handling the product.

—"MEET THE BOYS!"—
KNOW YOUR ORGANIZATION

ED KRAUS

It was only natural for Ed Kraus, manager of the State in Fargo, N. D., to enter show business, for his father conducted a group of stock companies and his mother was an actress. Playing kid parts with a stock company was his first job, too.

Ed Kraus

At 17, he assisted in the box office of a road show house in Davenport, Iowa, assisting the bill poster in his spare time. For a number of years he was treasurer and assistant manager of various vaudeville and picture houses in several cities. After 18 months in the army during the war, he traveled ahead of several road shows, then joined the Orpheum circuit. A connection with the American Amusement Co., in charge of three theatres in Mankato, Minn., followed. For four years he handled advertising, publicity, exploitation and community contact for the five American theatres in Fargo, now affiliated with Publix. After a short leave of absence this spring, Kraus returned in May as manager of the State, Fargo.

DAN BURGUM

Theatrical experience of Dan Burgum, manager of the Saenger and Grand Theatres in Greenville, Miss., harks back to nickelodeon days. Beginning as an operator in 1905 he served his apprenticeship with the Harris Amusement Co., of Pittsburgh and McKeesport, Pa., later becoming manager of the Altmeyer Theatre. He went to Des Moines in 1907 as I. H. Ruben's first manager, in charge of the Lyric, Burgum held this position for five years, when Mr. Ruben transferred his interests to St. Paul. Going with Blank, Burgum managed the Garden, Des Moines for thirteen years.

Dan Burgum

In 1926 Burgum joined Saenger Theatres, Inc., and received his present assignment. He is a graduate of Jack Barry's 1926 and 1927 managers' schools, in New Orleans and Bay St. Louis, Miss.

LEA RICHMOND

Lea Richmond, District Manager in A. L. Mayer's division, graduated from Shattuck Military Academy in Fairbault, Minn., at 16, and went to work for the First National Bank of Minnewaukon, N. D., as janitor and bookkeeper, to become assistant cashier two years later. At 19 he moved to Asheville, N. C., and became teller in a bank there.

Lea Richmond

In 1916 S. A. Lynch brought Richmond to New York, where he entered the accounting department of the Triangle Film Co., later going to Washington as auditor of the branch there. Just 21 when the war began, Richmond joined the air service, but re-joined Triangle early in 1919. When Lynch organized Southern Enterprises, Richmond became auditor, then assistant treasurer. With M. J. Mullin, he organized purchasing, warehouse and accessory departments. Going with Paramount's Atlanta exchange, in 1921 he became manager of the Oklahoma City exchange.

When Lynch sold out to Paramount and bought Tanlac, Richmond became his South American representative, establishing plants and organizing distribution in the Argentine, Uruguay and Chile. He returned to the States in 1924, and after a venture in the pine oil products field on his own, joined Universal in Florida. West Virginia and the Hostettler circuit in Nebraska saw him next, and when the latter became affiliated with Publix in June 1929, Richmond received his present assignment.

TED CROWTHER

Experience of Ted Crowther, manager of the Stanley Theatre in West Palm Beach, has been entirely in Florida. He joined Publix as an usher at the Pheil Theatre in St. Petersburg in 1926, and remained there until the house became a Sparks operation.

Ted Crowther

Transferred to the Florida Theatre, Crowther became chief usher, then doorman, chief of service and assistant manager.

In 1929, he was transferred to Tampa as assistant manager of the Seminole, and in December, 1929, received his present assignment.

G. LUTHER STRONG

G. Luther Strong, manager of the Mesa Theatre in Grand Junction, Colorado, entered the theatre business with Southern Enterprises, Inc., as a doorman at the Palace Theatre in Dallas, in 1923.

G. Luther Strong

After six months in this capacity, Strong was promoted to the managership of the Crystal, Dallas, and operated this theatre for eighteen months, when he was transferred to Ft. Worth as manager of the Hippodrome. Strong remained at the Hippodrome for sixteen months, during which time the circuit with which he was associated became a part of Publix.

Transferred to San Antonio, Strong managed the Princess and Empire Theatres there, handling purchasing for the seven theatres in San Antonio at the same time. In 1927 Strong left Publix, and went into the manufacture of truck bodies, in Dallas and Kansas City, but returned in June, 1929, receiving his present assignment at that time.

PAUL S. WHITE

Paul S. White, manager of the new State Theatre in Anderson, Indiana, was introduced to the theatre business via the Fifth Managers' Training School.

Paul S. White

A native of New York City, he attended Columbia University, and then entered the real estate business, in the management end. White was concerned with administration of commercial properties, principally apartment houses.

Receiving an appointment to the Fifth Publix Managers' Training School, upon graduation White was assigned to the Strand Theatre in Muncie, Indiana, in the capacity of assistant manager. After four months in Muncie, he was transferred to Anderson as manager of the Paramount there. On June 1st he was transferred to the new State, in Anderson, as manager.

ENTERTAINMENT IN SCREEN ADS WINS!

W. JOHNSON TOPS FIELD BY PUTTING B. O. LURE INTO ADS

In the infant days of the motion picture, when the descent of the hero's strong silent face upon the fluttering and expectant lips of the heroine was suddenly obliterated by an ominous click, splutter, flash and the turning on of the house lights for the thirteenth time in the course of a two reel feature, the lot of the spectator was verily a sore one.

The youth of the audience—and in those days they were practically the majority—particularly suffered. Lured into the fascinating darkness behind the curtained swinging doors by lurid posters of train robberies, galloping cowboys and crouching, murderous "Injuns," they were irritated almost beyond endurance by these mechanical imperfections which suddenly snapped a scene at the most thrilling, climactic moment. However, that was the least of their annoyances. Most irritating of all were the tedious and interminable waits between pictures when a series of dull, printed (sometimes type-written) slides flickered on in endless succession extolling the virtues of local shopkeepers' wares. They came to see Indians wallowing about in puddles of gore and got announcements of hair-cuts, Sweet-Orr Overalls, kitchen tables and "Eatmore" candy specially prepared in pound-boxes for the lady friend at Bompopolis' Busy Bee, 174 Main St. When they could stand it no longer, they yelled, clapped, stamped their feet and hurled menacing imprecations at the innocent operator shut up in his tiny booth.

Of all these decidedly conscientious objectors, the most ardent and vociferous was a lanky, tow-headed youth of twelve whom these monotous intervals between pictures seemed to "burn" more than the others. His cat-calls and frenetic whistling between an expert thumb and forefinger were the first to pierce the ears of the helpless operator above the din of the audience. He would howl, storm, rage, sputter, stamp and bellow until the fishy and menacing eye of the bouncer froze him into silence. And yet, such are the strange twists of a perverse fate, these heartily detested screen ads of his childhood days were the means of raising him from comparative obscurity to a nationally acknowledged leader of motion picture advertising in America.

For the obstreperous youth of the early nickleodeon has grown up to be W. (Bill) Johnson, President of the Theatre Service Corporation, whose recent contract with Publix ties him in so closely into the activities of the company as to practically make him one of the Publix family.

Learned Valuable Lesson

Mr. Johnson's career furnishes an outstanding corroboration of that time-worn aphorism regarding the beneficial effects of suffering and adversity. For the painful hours spent in the hard seats of the early nickleodeons taught him a lesson which is incorporated in the foundation of his success. He learned that screen advertising, to have any value whatsoever, must essentially be entertainment; so the transition from a comedy short, or cartoon, to a screen ad, to the feature, should present a steady, unbroken line of pure ticket-selling amusement. It was the application of that lesson which contributed, perhaps more than any other single item, to his unparalleled progress toward national leadership in the theatre advertising business.

Bill Johnson, as he is known by his friends, was born in New Orleans, on May 28, 1888. In his early school days, he showed a marked predilection for arithmetic. That "write" should be spelled with a "w" and "night" with a "gh," or that rice constituted the chief food of the Chinese were, to him, wholly frivolous and remote details to be mastered sufficiently to keep his report card average up and his father's batting average down. Arithmetic, however, was different. It represented close-to-earth facts that he used ever day. For instance, if he had four pennies in his pocket and spent one for an ice-ball, that should and did leave him with three. Also, there was an undertone of cold, precise, inevitable logic in arithmetic which appealed to his youthful mind. That love of order, system, facts and clear, well-reasoned thinking has followed him throughout his entire career and prevails at the present day.

From public school, he entered a military academy known as the University School, which combined the functions of secondary school and college. Upon his graduation from this institution, he entered business with his father, who owned a chain of department stores in various sections of the country. Here, he obtained his first valuable training in the art which was the backbone of his future business, or any business, for that matter—Salesmanship.

Started at Bottom

Like so many other leaders of industry today, young Johnson started at the bottom and worked his way up. Over a bargain counter, he learned to estimate and nullify the sales resistance of Italian day laborers who invariably walked out with the parcel of heavy cotton hose tucked safely in their pockets. In the ladies novelty and waist departments on the first floor, and the cloak and suit departments on the second, he studied the intricate psychology of the feminine mind and plumbed their vast curiosity, amenability to suggestion and constant, restless search for the beautiful, the colorful, the romantic. And so on, in every department of the store, until he had mastered the business sufficiently to become assistant to his father. He was sent to supervise the activities of the various branches, thereby familiarizing himself with reactions of people in different sections of the country. All the information he accumulated, Mr. Johnson, after analyzing and cataloguing it in an orderly manner, stored away for future use.

A great man, says Carlyle, is like a bundle of dry sticks which the lightning, symbolizing opportunity, strikes and bursts into flame. In the case of Mr. Johnson the inflammable sticks had been well prepared by more than ten years of concentrated training. It was in Houston, Texas, that the lightning struck.

Around 1914, while Mr. Johnson was on a visit in Houston, he met an old friend of his who happened to be in the screen advertising business. His friend took him into a theatre and showed him a few samples. They were only crude, cartoon ads of the most elementary type but, Mr. Johnson immediately got the germ of an idea. That was when the lightning struck. Remembering his early prejudices, he believed that if these ads could be produced in the form of real entertainment, they could be made the basis of a great business. When he had thoroughly weighed the pros and cons of the question and satisified his mind that it was an intelligent, logical undertaking, he acted with the speed of lightning. He left his father's business and joined the screen advertising company in Houston as a salesman.

KNOW YOUR ORGANIZATION!

These Publix personalities depend upon your effort, just as you depend upon theirs. To know and understand each other's personalities and problems will lighten the burdens of everyone, and make our tasks enjoyable. For this reason, PUBLIX OPINION is devoting an important part of its space to these brief biographical sketches.

W. JOHNSON

President of Theatre Service Corporation, whose recent contract with Publix ties him in so intimately with the activities of the company as to practically make him one of the Publix family.

Confident and Determined

An interesting sidelight of the vigorous determination and self-confidence of Mr. Johnson—without which no man can be a great success in business—is furnished by a letter which he wrote to his wife about this time. He told her that such was his confidence in the new enterprise, he was convinced he would be at the top of the screen advertising business in America before long. Subsequent events rapidly bore out the truth of his prediction. Six months after he joined the business, Mr. Johnson was made vice president of the company. Two years after, he sold his interest in the company and formed his own organization known as the Theatre Service Corporation, with headquarters in New Orleans.

Mr. Johnson started with a nucleus of a residential circuit of theatres, called Surburban Theatres, directed by M. H. Jacobs, subsequently spreading to and including the entire Saenger circuit. The co-operation of Mr. Jacobs in the fledgeling days of the company has always been deeply appreciated by Mr. Johnson. Constantly confronted with the objection to the old system of screen advertising because of the inferiority of the films, Mr. Johnson realized that the future of the business lay in the constant improvement of the nature and presentation of the film advertising until it reached the ideal peak of pure entertainment. So he built his own studio, at Tulane Ave., and Miro St., New Orleans. He handpicked a group of men from the most talented producers of first-line feature companies. Almost immediately the difference became apparent and business picked up with startling rapidity. The activities of the company began to take in more territory until finally the field of T. S. C., as the company is known, included practically all the Southern states.

The company was run on the same plan as a miniature feature production company. It had its production, accounting, sales, booking, service, advertising and other auxiliary departments. Being in the advertising business, Mr. Johnson is naturally a great believer in advertising of all forms to publicize his own advertising company. He uses billboards, newspapers, direct mail and other advertising and exploitation media. T. S. C. uses more newspaper space than all other similar companies combined.

Seeks National Distribution

With the organization of his company rapidly approaching his preconceived ideal, and with a firm footing based on past accomplishment, Mr. Johnson began to think about national distribution in a real-worth-while medium whose standards were as high as those of his own company. Through his association with the Saenger theatres, he learned something about Publix, its organization, ideals, achievements, nation-wide circuit, personnel and manner of doing business. Since his first contact with Publix, Mr. Johnson had the secret ambition to present his product through that powerful and high grade medium. When he was ready to furnish Publix with screen advertisement whose quality of pure entertainment was up to the standard of its regular presentations, the negotiations were started. Publix officials, in turn, carefully investigated Mr. Johnson's activities and found him to be the pioneer in this field and eminently qualified in every respect for the tie-up. The rest has since passed into history.

Mr. Johnson's company rests upon practically the identical firm foundation as Paramount Publix. The training and development of manpower is the first concern of the company. With a personnel of nearly 200, many of whom have been with the company for ten to twelve years, and with schools in Cleveland and New Orleans, men are being trained so that the company will have representatives in every state. Recently, a scientific and research department has been added to develop new presentation angles. For instance, a new color process has been developed which will enable a more effective presentation of the advertised product. Mr. Katz was very enthusiastic about this process. A corps of trained experts are studying other methods of constant company improvement.

Attributing, as he does, full credit for the company's success to his employees and associates, Mr. Johnson is always very careful in their selection. Consequently, when he looked about for a man to assist him, he insisted upon a highly trained mind and eventually selected a highly capable and experienced engineer, W. H. Hendren, Jr., present vice president of the company. During the past eight months, the company has made a careful survey of all motion picture advertising activities in the country through one of the largest, nationally known engineering firms. A complete survey of all existing conditions is made before anything is done and every step the company makes is based on FACTS.

Human and Warmhearted

Despite the systematic, machine-like precision with which his company functions, Mr. Johnson is the most amiable, human and warm-hearted man one could ever wish to encounter. Like most truly great executives, he is the most accessible of men, and will listen intently and sympathetically to anyone, with a kindly gleam in his keen, constantly appraising eyes. His chief diversion is golf which he says he can't play and he can't quit. He has been a keen student of advertising psychology since his earliest days. He has always avoided publicity for himself but has constantly directed it toward the company and his associates.

Mr. Johnson is a great organizer. He believes in system and thoroughness and in building solidly step by step. He is cautious but progressive. He has an open mind which is quick to see any new twists and trends in his business. He has a great faith in motion pictures as a superlative advertising medium, without which he would never have attained his present success. Also, he has an equal faith in his company. When talking to prospective customers about the activities of his company, he never says "If" we do so and so, but "WHEN" we do it. Subsequent events have invariably corroborated his confidence and optimism. He lives in New Orleans with his wife and two children, a boy and girl twin, both of whom are in college.

Asked what he wanted to be most as a boy, Mr. Johnson replied that he wanted to be something, but he didn't know what. That "something" has turned out to be President of the Theatre Service Corporation, President of the Screen Advertisers Association, (a department of the Advertising Federation of America), and one of the greatest advertising moguls in the country.

Trailer Copy Spotted In Newsreel

An outstanding example of clever showmanship in the spotting of a coming attraction trailer was noted by Boris Morros, general music director, on his trip through the west and reported by him to Publix Opinion.

Manager H. Kaplan of the Century Theatre, Minneapolis, opened his show the week of June 6th with a newsreel shot of former Ambassador Dwight Morrow speaking in favor of prison reform. Immediately afterwards the following copy was flashed on the screen.

"No doubt everyone has his own pet theories regarding prison government just as Mr. Morrow has his.

"Due to numerous uprisings in penitentiaries all over the country it is a most vital and interesting problem.

"Everyone wants to know the reason for these outbreaks and the kind of men responsible for them.

"Nothing can answer your questions more completely or in such an interesting, entertaining manner as the feature attraction which will be shown at this theatre.

"It is packed with thrills, romance and gripping drama. It is called 'The Big House.'

"These few scenes taken from the next attraction will give you just a very faint idea of the tremendous entertainment thrill which is in store for you when you see 'The Big House.'"

Fine Community Spirit Is Molded by Trailer

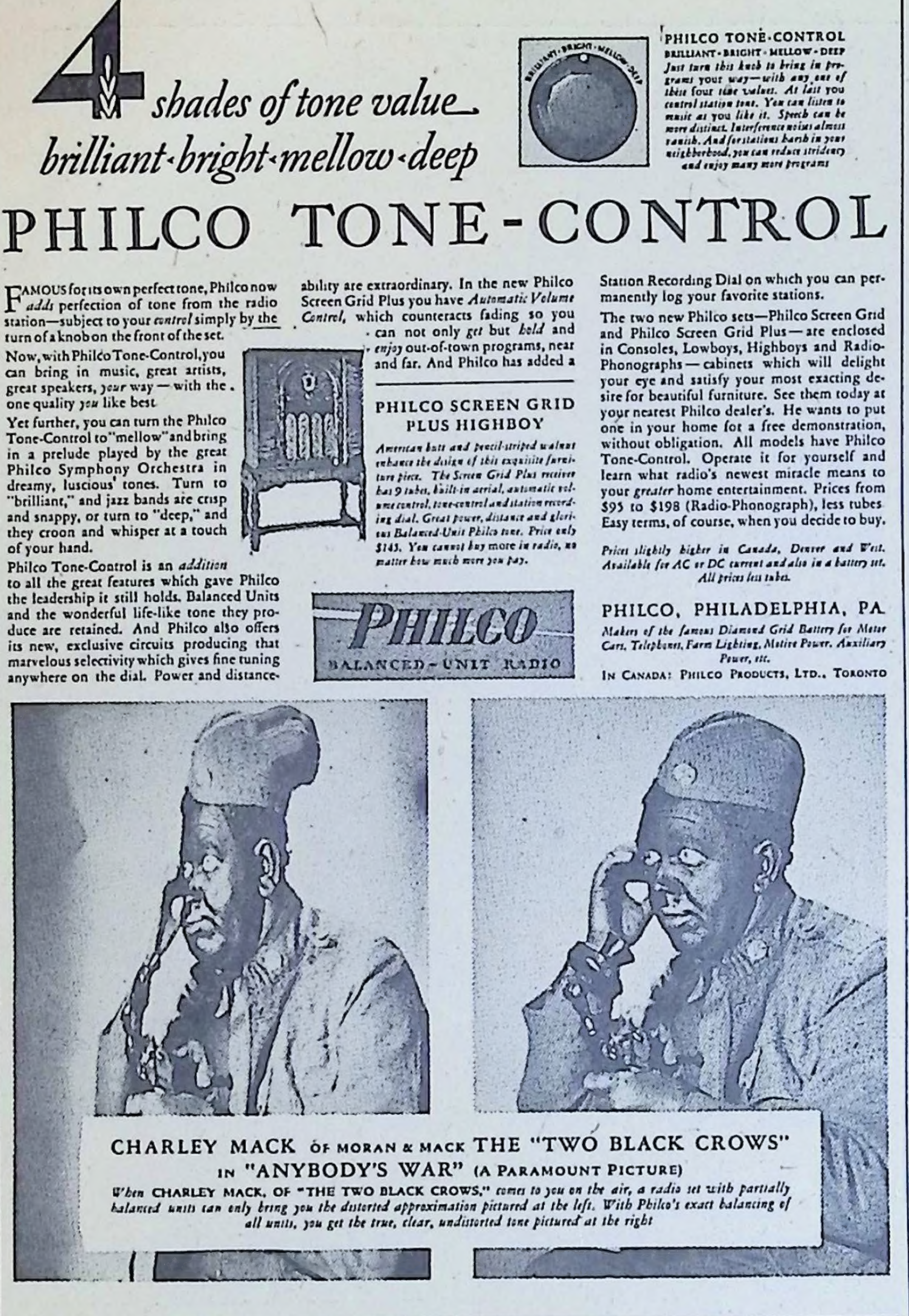
Trailer run at the Regal, Chicago colored theatre, by managing Director I. J. Faggen, extolling beauty of South Parkway and requesting patrons to respect these beauties so as to make the community one of the most attractive in the city, excited much favorable comment. Stories on it spread to colored papers in Philadelphia, Pittsburgh and Indianapolis.

AIRPLANE SIGNS

Four six-foot compoboard airplanes on principal highways leading into Beatrice, Nebraska, advertised "Young Eagles" at the Rivoli.

DRIVE INTO THIS!

Reproduction below is full page ad to be used by Philco in national magazines. The schedule for the various Mack ads is as follows—Time—Aug. 11th, Collier's—Aug. 14th, Photoplay—August (out July 15th), Saturday Evening Post—Aug. 23rd, Liberty—Aug. 30th, and Cosmopolitan—September (out Aug. 15th). Note these publication dates, and compare your booking schedule. You will play "Anybody's War" sometime during the period between August and September. Think now how you can take advantage of your friendship with newsstand dealers, newsboys, etc. Take advantage of this gift!



4 shades of tone value

brilliant·bright·mellow·deep

PHILCO TONE-CONTROL

PHILCO TONE-CONTROL
BRILLIANT·BRIGHT·MELLOW·DEEP
Just turn this knob to bring in programs your way—with any one of these four tone values. At last you control station tone. You can listen to music as you like it. Speech can be more distinct. Interference noises almost vanish. And for stations harsh in your neighborhood, you can reduce stridency and enjoy many more programs

FAMOUS for its own perfect tone, Philco now *adds* perfection of tone from the radio station—subject to your *control* simply by the turn of a knob on the front of the set.

Now, with Philco Tone-Control, you can bring in music, great artists, great speakers, *your* way—with the one quality *you* like best.

Yet further, you can turn the Philco Tone-Control to "mellow" and bring in a prelude played by the great Philco Symphony Orchestra in dreamy, luscious tones. Turn to "brilliant," and jazz bands are crisp and snappy, or turn to "deep," and they croon and whisper at a touch of your hand.

Philco Tone-Control is an *addition* to all the great features which gave Philco the leadership it still holds. Balanced Units and the wonderful life-like tone they produce are retained. And Philco also offers its new, exclusive circuits producing that marvelous selectivity which gives fine tuning anywhere on the dial. Power and distance-ability are extraordinary. In the new Philco Screen Grid Plus you have *Automatic Volume Control,* which counteracts fading so you can not only *get* but *hold* and *enjoy* out-of-town programs, near and far. And Philco has added a Station Recording Dial on which you can permanently log your favorite stations.

The two new Philco sets—Philco Screen Grid and Philco Screen Grid Plus—are enclosed in Consoles, Lowboys, Highboys and Radio-Phonographs—cabinets which will delight your eye and satisfy your most exacting desire for beautiful furniture. See them today at your nearest Philco dealer's. He wants to put one in your home for a free demonstration, without obligation. All models have Philco Tone-Control. Operate it for yourself and learn what radio's newest miracle means to your *greater* home entertainment. Prices from $95 to $198 (Radio-Phonograph), less tubes. Easy terms, of course, when you decide to buy.

PHILCO SCREEN GRID PLUS HIGHBOY

American butt and pencil-striped walnut enhance the design of this exquisite furniture piece. The Screen Grid Plus receiver has 9 tubes, built-in aerial, automatic volume control, tone-control and station recording dial. Great power, distance and glorious Balanced-Unit Philco tone. Price only $145. You cannot buy more in radio, no matter how much more you pay.

PHILCO
BALANCED-UNIT RADIO

Prices slightly higher in Canada, Denver and West. Available for AC or DC current and also in a battery set. All prices less tubes.

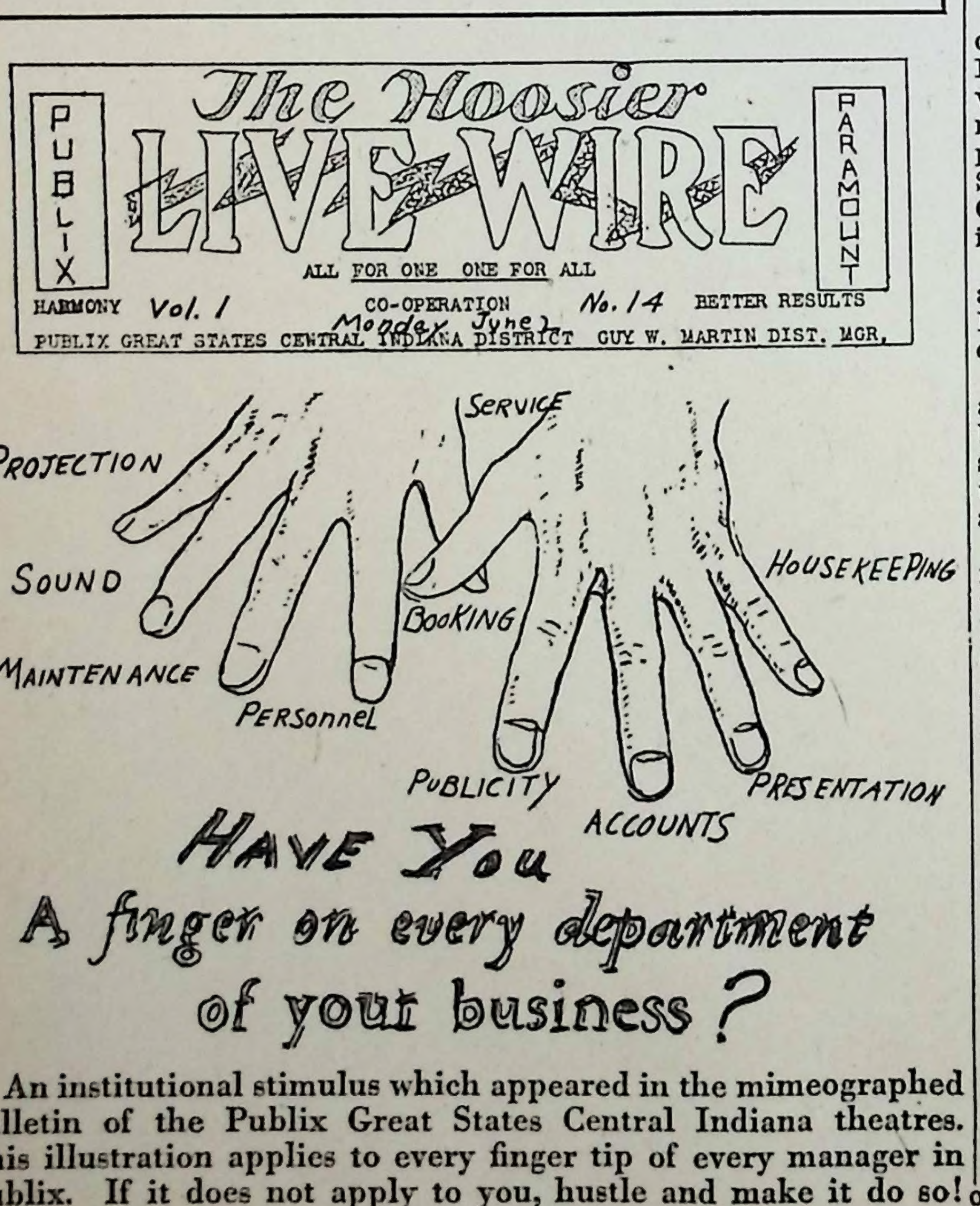
PHILCO, PHILADELPHIA, PA.
Makers of the famous Diamond Grid Battery for Motor Cars, Telephones, Farm Lighting, Motive Power, Auxiliary Power, etc.
IN CANADA: PHILCO PRODUCTS, LTD., TORONTO

CHARLEY MACK OF MORAN & MACK THE "TWO BLACK CROWS" IN "ANYBODY'S WAR" (A PARAMOUNT PICTURE)

When CHARLEY MACK, OF "THE TWO BLACK CROWS," *comes to you on the air, a radio set with partially balanced units can only bring you the distorted approximation pictured at the left. With Philco's exact balancing of all units, you get the true, clear, undistorted tone pictured at the right*

Manager H. C. Sullivan of the Palace, Gary, Ind., installed a Western Union bureau in his lobby three days in advance of Mothers' Day, for patrons' convenience in sending greetings.

AT YOUR FINGERTIPS?



An institutional stimulus which appeared in the mimeographed bulletin of the Publix Great States Central Indiana theatres. This illustration applies to every finger tip of every manager in Publix. If it does not apply to you, hustle and make it do so!

Assignments

Al Lashway, manager of the Olympia Theatre, Lynn, Mass., will assume the management of the Paramount, Lynn, on July 1st. J. D. Redmond, manager in training at the Olympia, succeeds Lashway as manager.

Irving Anderson has been succeeded as manager of the Rivoli, Roxbury, Mass., by A. B. Greenwald. Anderson's next assignment is forthcoming. Moe Rappaport is the new manager of the Shawmut, Roxbury, replacing H. Goldstein, whose next assignment is also forthcoming.

George Sumpter, formerly manager of the St. George Theatre, Framingham, Mass., is no longer connected with the organization.

Walter Morris, formerly manager of the Florida, St. Petersburg, which has closed for the summer, has been transferred to the Mayfair, Asbury Park, N. J., as assistant manager.

George McKenna, formerly manager of the Capitol and Majestic, Grand Island, Nebraska, has been transferred to the World, Omaha, replacing R. F. Emig, who goes to the Palace, Brainerd, Minn. Next assignment of George P. Irwin, whom Emig replaces in Brainerd, is forthcoming.

Irving Cohen has been transferred from the Paramount, Waterloo, Iowa, to Grand Island as manager of the Capitol and Majestic. Harry Herman, formerly manager of the Paramount in Cedar Rapids, succeeds Cohen as City Manager in Waterloo.

L. E. Davidson has been transferred from the Capitol, Sioux City, to Cedar Rapids, as City Manager and manager of the Paramount. G. T. Gallagher relinquishes the City Managership of Rock Island, Ill., to G. D. Bickford, and succeeds Davidson as City Manager in Sioux City. Robert Gary, formerly manager of the Des Moines Paramount, has assumed managership of the Des Moines Theatre, succeeding Bickford.

Willard Moore, formerly District Musical Supervisor, has been appointed manager of the Des Moines Paramount, succeeding Gary.

E. L. Kidwell, formerly manager of the Strand, Waterloo, has assumed the assistant managership of the Cedar Rapids Paramount. He is replaced in Waterloo by W. D. Fleck, formerly Des Moines advertising manager.

FOOLISH WIRES!

Recently the principal executives of Paramount and Publix sent out telegrams containing information about the Byrd film. The expense of those telegrams was justified because of speedy delivery of that information.

But the Home Office Cost Control committee swooned the next day when Le Roy Furman, secretary to Mr. Katz, pointed out that several hundred exchange managers, executives and theatre managers WIRED BACK to acknowledge receipt of the Home Office telegram, which meant just that much extra useless expense. A letter would have done as well.

Cohn Gets District Position In Midwest

M. D. Cohn, formerly manager of the Rialto Theatre, Denver, has been appointed District Manager in charge of all theatres in Denver, Joplin, Springfield and Kansas City, Missouri, and Kansas City, Kansas. He will work under L. J. Finske, recently appointed Division Manager, and will make his headquarters in the Denver Theatre Building, Denver.

W. B. Shuttee replaces Cohn as manager of the Rialto in Denver, coming from the Granada Theatre, Boise, Idaho.

Other transfers in the wake of Cohn's promotion include that of T. W. Thompson to the Avalon, Grand Junction, Colorado, where he succeeds Jerome Zigmond. Zigmond assumes management of the Royal, Kansas City, succeeding E. S. C. Coppock, who reports to the home office for further assignment.

J. S. Hadden, formerly assistant manager of the Electric, Joplin, has been promoted to the managership of that house, succeeding Frank E. Shipley, whose next assignment is forthcoming.

"ROBINS NIGHT" SCORES HUGE SUCCESS

Brooklyn Robins Ball Club was brought to the Brooklyn Paramount Tuesday night, June 10th, and proved a definite draw. Robert Weitman, manager of the theatre, expressed the belief that party was worth $2,000 at the box office.

Stunt was planned and completed by Milton Schosberg of the theatre's publicity staff. Schosberg, who has only been at the theatre a little over a month, picked his lead from one of the Brooklyn papers which carried a story that the Brooklyn Robins' Rooters Club had been organized with a membership of 1,000.

Following this lead, Schosberg contacted the Rooters' Club and through them arranged a Brooklyn Robins' Boosters Night for the theatre. Every member of the team appeared at the theatre for the occasion and was introduced from the stage by Rudy Vallee.

Advance publicity on the stunt was obtained through sport pages of Brooklyn and New York dailies. Vallee was taken to the ball park by Schosberg and Henry Spiegel of the publicity staff. Pictures of Vallee engaging in batting practice and also teaching Babe Herman a thing or two about the saxophone crashed four papers.

Before the night of the stunt, Schosberg had sold $700 worth of tickets for the theatre through the Rooters' Club, which cooperated by peddling them at a Sunday game at Ebbetts' Field.

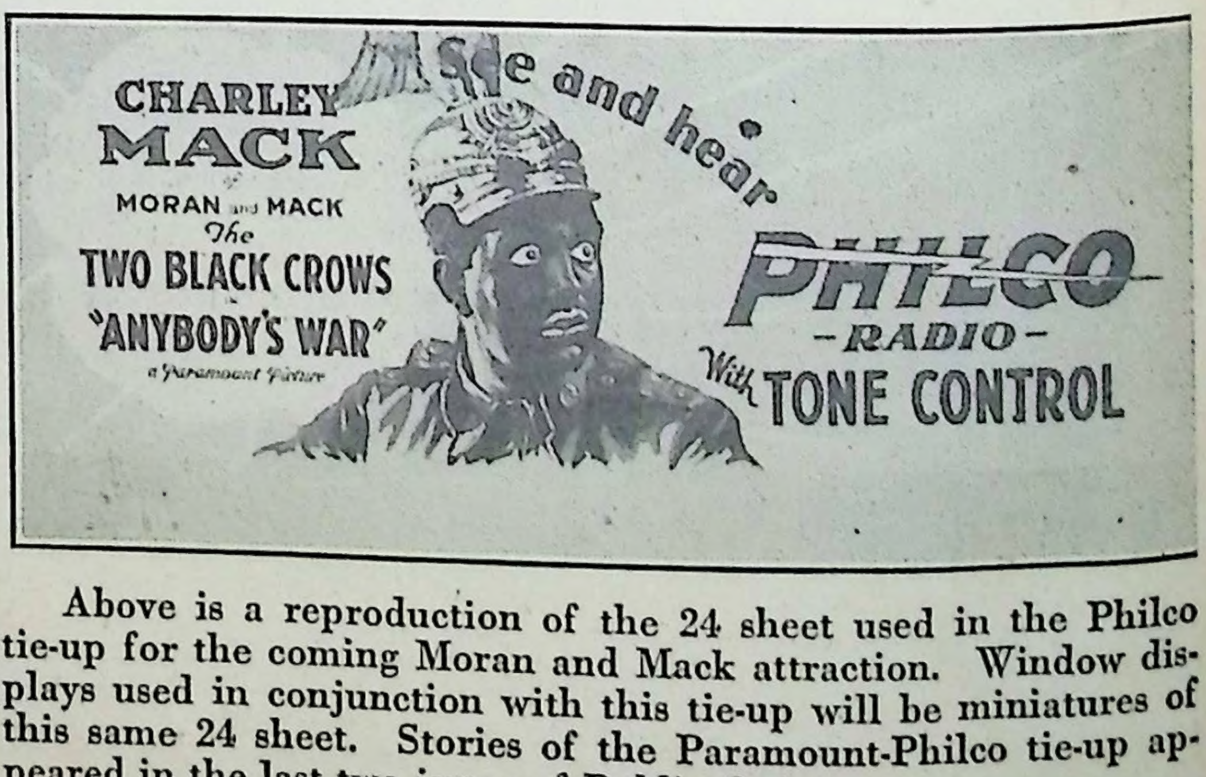
Entire cost to theatre was approximately $50. Among exploitation stunts in connection were specially printed badges which fans wore, boosting the theatre and the stunt. Rooters' Club also, at its expense, sent out 10,000 letters to fans. On the Sunday before, an aeroplane circled the ball park and dropped toy balloons carrying copy about Rooters' Night at the theatre. A large sign was posted on a specially constructed booth which announced that tickets for "Robins' Night" could be purchased there.

As part of the special features in the theatre, Earl Abel, personality organist, had a timely baseball solo. Team appeared on the stage before the second show, being preceded by a short speech delivered by the chairman of the Board of Directors of the ball club. Wilbert Robinson, manager of the club, also spoke, and made the prize wise-crack of the year.

One of the fans, seated in the balcony, shouted for "Robbie" to talk louder. Whereupon "Robbie" replied: "What's the matter, you can't hear me—I can hear you when you yell "take him out, Robbie."

Incidentally, this was the second biggest Tuesday night the Brooklyn Paramount has ever had.

PHILCO 24 SHEET



Above is a reproduction of the 24 sheet used in the Philco tie-up for the coming Moran and Mack attraction. Window displays used in conjunction with this tie-up will be miniatures of this same 24 sheet. Stories of the Paramount-Philco tie-up appeared in the last two issues of Publix Opinion.

REPORTS FORM RECORD OF PROGRESS

The accounting department of Publix theatres is faced with the daily, weekly, monthly and annual task of compiling a record of the progress of the business. This is a major function, since the growth of Publix has been so rapid and so tremendous that no policies could be intelligently formulated and the efficient operation of the circuit would soon be beyond control without such a record.

This picture of the work of the accounting department was presented to district managers during their third session in New York by F. L. Metzler, comptroller.

"The reports which we require from the men in the field may seem like a lot of red tape, but they have a definite purpose—a useful and valuable purpose," Metzler told them. "We would not ask for any data or information which we did not believe was absolutely necessary to us.

"And there is a reason for our standardized methods of collecting this information. Practice of such uniform system makes possible the transfer of men from one operation to another, and the manpower problem is a vital one. It makes for better control and economy and also provides a measure for individual work."

Ninth Theatre Birthday Celebrated by Patrons

"It's Our Birthday, Your Party" was the theatre slogan during the one week celebration of the Duluth Lyceum's ninth anniversary. Manager Morris Rosenthal packed the entire week with enjoyable and entertaining activities for his patrons, with the cooperation of several merchants of the town.

The mayor officially opened festivities by cutting a 150-pound birthday cake, containing $50 in gold, donated by local bakery. Each day during the birthday celebration, patrons were given donated merchandise, varying from souvenir boxes of candy to bottles of ginger ale. The town was completely covered with "birthday" copy and the net result was exceptional business throughout the week.

Uses Clever Idea On "Benson Murder Case"

Staff of the Coronado, Rockford, Ill., wore black masks in advance of the "The Benson Murder Case." When questioned by patrons, replied confidentially that identity must remain unknown; entire staff was suspected of murder of Anthony Benson, but mystery would be solved next week by William Powell as Philo Vance. After this ballyhoo, patrons were handed a herald.

MUST! DO THIS!

All managers are warned to have their operators pay the strictest attention to the cue sheet on "The Silent Enemy." Proper handling of the fader with respect to this particular picture is most important for its success. Realizing that the story had very definite dramatic qualities, the producer edited and arranged his score to bring out these qualities, but a great deal of their value will be missing unless the fader is handled properly. This merely means careful attention to the cue sheet.

D. J. CHATKIN

'SOUND' INFORMATION

EQUIPMENT

By DR. N. M. LA PORTE, *Director, Department of Scientific Research, Sound and Projection*

IMPORTANT!

To Theatre Managers

In our efforts to perfect our method of handling the replacement and return of Western Electric Equipment and to coordinate the work of the various departments along these lines, the following procedure has been adopted. It is important that it be followed explicitly.

ERPI Service Engineer

The ERPI engineer is authorized to condemn and request replacement of Western Electric equipment deemed to be unfit for further service. He will indicate on his call report forms ERPI 244, 3 or 325, any material that, in his opinion, should be replaced. This will be signed by the theatre manager. One copy of this report will be delivered to theatre manager, and another mailed to Paramount Publix District Maintenance Supervisor by ERPI. This is **Not** an order nor a requisition.

Replacement

Issue Requisition for Supplies form P-763 immediately to cover replacement of apparatus condemned by ERPI's engineer, and mail **at once** to your district warehouse.

S. D. Orders

No ERPI Service Department Orders should be signed by theatre managers except as indicated below.

Emergency

In emergency ERPI's engineer will co-operate by obtaining replacement, if requested to do so, from ERPI's service stock. In such instances the theatre manager shall sign an ERPI Service Department Order and note on the order that billing be rendered to Paramount Publix District Warehouse (Give address). The regular Requisition (form P-763) must also be mailed to your District Maintenance Supervisor with this notation:

"This material was supplied on ERPI'S Service Department Order No.———dated———in an emergency."

Spares

The regular stock of spares **must** be on hand in the Kinobooth at all times. **Do not** neglect this.

Price Basis

All replacements to theatres will be made on a full price basis.

Return of Material

All materials unsuitable for operation must be returned through the following procedure:

(a) Completely fill out pink Return Tags and attach No. 1 portion to each article.
(b) Have ERPI Engineer sign tags on which claim for credit is to be made.
(c) Make record of return on "Weekly Theatre Returned Goods Register, form 2275."
(d) Mail No. 2 and No. 3 portions of pink return tag to District Maintenance Supervisor.
(e) **RETURN ALL MATERIAL TRANSPORTATION CHARGES PREPAID, TO PARAMOUNT PUBLIX DISTRICT WAREHOUSE.**
(f) When credit is desired, for returned materials, submit in detail, to District Maintenance Supervisor any additional information which you may have.
(g) Credits for returned defective materials will be given theatres as they are received from ERPI.

ERPI Engineer

No material will be turned over to ERPI Engineer for return.

Pink Return Tag

Under no circumstance shall material be returned to District Warehouse without having the regular pink return tag attached.

No Credit

If material is received at warehouse, without pink return tag attached, it cannot be identified and you will not receive **credit.**

Packing and Shipping

Pay strict attention to packing and shipping of material. All material MUST be properly packed before being shipped.

Improper Packing

Repairs to material damaged in transit, due to improper packing, will be charged to your theatre.

Theatre's Record of Return

Retain one copy of "Weekly Theatre Returned Goods Register," form 2275, for your record and mail **original** and **one copy** to District Maintenance Supervisor.

Strict Compliance

When Material is received damaged act as follows:

(a) Notify carrier at once and obtain a copy of the transportation company's joint inspection report.
(b) Send this report, accompanied by the receipt for delivery charges paid to the transportation agency and a letter of explanation to your District Warehouse.

POSTER ARTICLE IN ART MAGAZINE

The Federal Illustrator, a publication devoted to the interest of the art students of Minneapolis and vicinity, filled three-quarters of its contents with an article on theatre poster work by Gene Hundermark, in charge of the Publix poster department for that city.

"The requirement in theatre poster art," he declared, "is for bold striking presentations, and the artists who can tell the story with flat planes in figures and faces are the ones who will make good. Their lettering must be kept legible."

A large number of illustrations accompanied the article.

DOUBLE TRUCK

F. C. Tyler, Advertising Director of the Century, Minneapolis, promoted a double-spread ad on Lawrence Tibbett in "The Rogue Song," enlisting Atwater-Kent radio dealers to pay for it. Copy plugged Tibbett in the picture and on the Atwater-Kent radio hour.

Road Shows Left To Manager's Discretion

Whether or not he will have opposition in the form of road shows in Madison, South Dakota, is entirely within the discretion of Joe Ryan, Publix partner and manager of the Lyric Theatre.

Story is told in a letter received by Ryan from the Madison Superintendent of Schools, but the letter does not tell of the fine contact Ryan maintains with local officials, which enabled him to put over this coup.

Road shows playing Madison customarily engage the high school auditorium. School board has now fixed a flat rental of $50 on the auditorium, and leaves it up to Ryan to contract with out-of-town troupes for its rental.

"We do not claim to know anything about the merits of show troupes," states the superintendent's letter, "and feel that as you are in this business, you should be the one to decide who shall and who shall not come to Madison.

"We do not care to rent the auditorium, from a financial point of view, and want you to turn down any and all as you think best. When you have occasion to bring a road show to Madison and need our auditorium and stage, the same is at your disposal and you may make the rental fee to such groups as you prefer, as the above price is all we shall ask for our part.

"We appreciate the calibre of shows you are having, and see no necessity for outside troupes, unless you select them. All requests coming to us will be referred to you."

STAGES ROSE NUMBER

Singer with head protruding from an eight-foot rose sang "Only a Rose" at peak shows for two days in advance of "The Vagabond King" at the Rivoli, Beatrice, Nebr. During the song girls distributed roses, donated by a local florist, to each woman in the audience.

RIALTO OUT

Paramount Publix has no further interest in the Rialto, Kankakee, Ill.

NOVEL ANNOUNCEMENT

A new angle in presenting features at the Rialto, Denver, Colo., was successfully applied by former Manager M. D. Cohn. At completion of short subject, color effects appear on screen. Behind screen, usher in uniform controls spot focused upon himself and appropriately announces feature attraction. As spot is extinguished, feature title is displayed.

Important!

Each theatre manager was furnished with a copy of the form designated as Fuel Data Report for season ending 1930, and it is requested that these forms be filled in fully and returned to the Maintenance Department, New York at once, as the information is urgently needed.

J. H. ELDER

YOU HAVE THE MERCHANDISE *SELL IT!*

Publix Opinion

The Official Voice of Publix

YOU HAVE THE MERCHANDISE *SELL IT!*

Vol. III — Publix Theatres Corporation, Paramount Building, New York, Week of June 27th, 1930 — No. 42

I want action on the "7-5-11" Profit Week at once. Most Publix showmen have already swung into action by this time. To those who did not, I say now—"JUMP INTO IT!"

—SAM KATZ, President, Publix Theatres Corp.

"Leave no stone unturned to help Publix maintain the high standing it holds in the world of theatres."

Publix Opinion
Published by and for the Press Representatives and Managers of
PUBLIX THEATRES CORPORATION
SAM KATZ, *President*
A. M. Botsford, *Dr. Advertising* — Benj. H. Serkowich, *Editor*
Contents Strictly Confidential

THE "7-5-11" CAMPAIGN!

In urging everybody connected with Publix to instantly put into effective work, every possible idea connected with the "7-5-11" Campaign as published last week, and develop its purpose to the highest possible point of success, Publix Opinion invites attention to the fact that in it is involved a severe test of the keystone theory upon which Publix is founded. That theory is the manpower idea.

Mr. Katz and other company executives have often told you that the most urgent need in the company is for Manpower and Brainpower of the highest order of competency.

In accepting your assignment, you obligate yourself to fulfill those specifications. You also urge your chiefs to believe in you, and they do.

Believing in you, your chiefs have unhesitatingly devised and ordered the "7-5-11" Campaign.

Your chiefs define Manpower and Brainpower, not merely as descriptive of a pleasant, well-groomed and intelligent young man of good report. They include in its principal meanings, such qualities as stoutness of courage and heart, as well as skill, knowledge and ability to carefully and accurately analyze those problems that impede the progress of your operation. Furthermore, another quality demanded is prompt willingness to attack and solve those problems, once the proper analysis is made.

In the "7-5-11" week of giant profits to launch the new season of theatre going, Mr. Katz has raised the alarm of a knotty problem for you. It is a problem that MUST be solved in the manner he expects. Most of our Publix showmen will succeed. A few will fail because of circumstances over which they had no control. Others will fail because they were not quick enough in mind and action, and not resourceful enough to successfully execute the countless details which solution of the problem demands. This latter class of men who fail are those who do not come within the scope of the words Manpower and Brainpower as defined by your chiefs. These are the men who get nowhere in Publix, or anywhere else. Their alibis fall on deaf ears. The others are the ones who have the habit of being constantly mentioned on promotion lists.

The "7-5-11" Campaign is not a panicky Home Office demand for a single week of profit. Every week should be a profitable week. However, this particular week should be exceptionally profitable, because you not only have a proper psychological moment to launch a local emotional stampede toward your box office by virtue of your current show, which will be a great show, but you will also have the allure that goes with the debut of the new season of new and fine shows. Your own ingenuity, plus the suggestions you have already had, should supply the rest.

The nation has been in a period of economic depression, which only recently has lifted. The gloomy public mental attitude that accompanied it, can linger—or its departure can be hastened, in direct relation to your own desire in the matter. Mr. Katz points out the need for you to help chase that national gloom away—and in doing it, do so with current profit as well as profit to your future attractions.

This is a job for intelligent and active showmen who are resourceful and courageous and skilled. You say you are all of these things, and Mr. Katz and your chiefs believe in you. The "7-5-11" Campaign is one in which it is necessary for everybody to stage a personal demonstration.

The time to accomplish the desired result is short, and the problem is not an easy one—but nevertheless it *will* be solved by all but a few of the staffs of each Publix theatre. When that problem is solved, it will be the activity that started the ball rolling again, profitably and pleasantly.

Students Listen to Lectures On 4 Subjects

During the past week, many different phases of theatre operation were discussed at the Managers' Training School, eighth session.

Lighting and stagecraft was covered by Francis Falge, and followed up by a trip to the Paramount Long Island studio; candy sales were carefully outlined by Max Schosberg and Bruce Powell; Joseph Walsh comprehensively described the functions of the Theatre Analysis and Statistics department and the final lecture was in the form of a visit to the Wurlitzer organ studios.

Walsh emphasized the great importance of the managers' weekly report as an invaluable statistical data for scrutiny by Home Office executives. Supplementing his talk on the weekly report, Walsh listed the following reminders: Keep report up-to-date (daily). Never hold over current bills to be paid during peak weeks. Forward report, complete, immediately to New York.

Falge discussed the proper application of various color combinations by which to obtain the most pleasing effects. In commenting upon spots, floods, etc., to be used during certain types of acts, Falge advised a marked contrast between performers and background. He stressed the avoidance of moving lights during picture or orchestral presentation, as it tends to distract the audience.

After Max Schosberg gave a brief talk on the rapid rise of candy sales in the theatre, with a present installation of 525 machines in 200 theatres, he elaborated on the valuable assistance given by managers, which aided in bringing about the productive results apparent today in candy sales. The remainder of his lecture was devoted to answering questions.

A visit to the Wurlitzer studios to study workings and maintenance of organs, was supplemented by a trip to the Paramount Theatre organ studio, where the proper handling of the console by house organists was carefully narrated by Fred Feibel, popular radio organist.

NEW YORK PROGRAM PLOTS!

Week Beginning June 27th

New York Paramount

1. Prelude
2. Paramount News and Sound Trailer on "Love Among the Millionaires" .... (10)
3. Organ Concert—Crawfords.. (7)
4. Publix Unit—Buddy Rogers and Paul Ash .... (45)
5. "The Border Legion"—Paramount .... (68)
6. Trailers .... (2)

132 minutes

Brooklyn Paramount

1. "Italian Airs" — Overture —Rubinoff .... (7)
2. Paramount News and Sound Trailer on "Love Among the Millionaires" .... (10)
3. Organ Concert—Earl Abel (6)
4. Publix Unit—Jack Oakie, Rudy Vallee .... (47)
5. "The Border Legion"—Paramount .... (68)
6. Trailers .... (2)

140 minutes

Rialto Theatre

"With Byrd at the South Pole"—Second Week

Rivoli Theatre

1. Paramount News .... (10)
2. "Cockeyed News" — Paramount .... (8)
3. "Holiday"—Pathe ....(100)
4. Trailers .... (2)

120 minutes

FILE THIS! IT WILL HELP PLAN PROGRAMS

Watch Publix Opinion for this service in every issue! Watch the trade papers for it, too!

LENGTH OF FEATURES

Record No.	Subject Character	Make	Footage	Runn'g Time
	The Border Legion—8 reels (AT)	Paramount	6100	68 min.
	Dangerous Nan McGrew—7 reels (AT)	Paramount	6356	71 min.
	Holiday—11 reels (AT)	Pathe	8960	100 min.
	Night Work—9 reels (AT)	Pathe	7545	84 min.
	Rough Romance—6 reels (AT)	Fox	4835	54 min.
	Bride of the Regiment—12 reels (AT) (Technicolor)	First Natl.	7100	79 min.
	Sisters—7 reels (AT)	Columbia	6000	67 min.
	Raffles—8 reels (AT)	United Art.	6375	71 min.
	Near The Rainbow's End—6 reels (AT)	Tiffany	5045	56 min.

LENGTH OF TALKING SHORTS

Record No.	Subject	Footage	Runn'g Time
	PARAMOUNT		
	Lee Morse "Song Service"	856	10 min.
	News No. 92	857	10 min.
	News No. 93	955	11 min.
	Cock-Eyed News	675	8 min.
	WARNER		
900	Two Rounds of Love	1789	20 min.
988	At Your Service	1635	18 min.
999	The Cave Club	783	9 min.
	EDUCATIONAL		
	How's My Baby	1650	18 min.

Length of Synchronous Shorts

Subject	Footage	Runn'g Time
PARAMOUNT PUBLIX		
Vogue No. 1 (Fashion News)	330	4 min.
Hot Time in Old Town Tonight (Cartoon)	562	6 min.
FITZPATRICK		
Egypt	920	10 min.
MISCELLANEOUS		
Life of Red Salmon	525	6 min.
Garden of Gods	715	8 min.

Length of Non-Synchronous Shorts

Subject	Footage	Runn'g Time
PARAMOUNT		
News No. 93	775	9 min.

Few Theatres Close For Summer Season

Piccadilly Theatre, Rochester, N. Y., closed on June 12th. Next assignment of Irving Solomon, manager, is forthcoming.

Other theatres to close in June were the State, Aberdeen, South Dakota; Cameo, Youngstown, Ohio; Sunbeam, Duluth, Minn. Charles V. Hansen, formerly manager of the Sunbeam, is no longer with the organization.

Newspaper Section For Opening in Middletown

Opening of the new Paramount Theatre in Middletown, New York, on June 12th, was heralded two days in advance by a special 12-page section in the Middletown Times-Herald.

Section, a smash institutional feature packed with co-operating merchants' ads, was the work of District Manager Myron Shellman and Manager Harry Stowell of the Paramount.

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